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NO. 2

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EVIDENCES are accumulating which prove that there is more and more encouragement and chance for the really earnest and studious music teacher. People are beginning to think that possibly there is something quite serious in music as an art. Nothing will help this tendency more effectively than musical lectures. Although there are many who perhaps have not the qualifications requisite for arranging an entertaining lecture, it is nevertheless within the power of every teacher to formulate for himself a few sentences which may be dropped into the conversations we have with our fellows, which may make them think. Suppose that for this purpose one should commit to memory a few short and pithy quotations dealing with the serious import of music.

Many persons are disposed to treat music with indifference, or even with a certain spirit of apocrypticism. Instead of encouraging such a frivolous and careless attitude toward the art, quote what Carlyle said about "thinking deep" and "thinking musically." It might be well if the music committee of your church was gently reminded of what Luther said of music as being "up to theology."

At any rate, musicians ought to be prepared to give something better than the outer links to those about them who are willing to learn more concerning our art. What Dr. Holland said concerning educational methods is particularly appropriate in this connection: "The dispensation of sawdust is for them: if you want your horse to win, feed him oats."

NORTHMOSE was more harmful to a young student of music—or to an old one either, for the matter of that—than to be broken in upon during the hour of practice. Music is closely allied to mathematics, and in the old Greek days, when every art was held divine, music was taught as a branch of mathematical science. The witty satire as a branch of mathematics in the "Voyage of Gulliver to the Flying Island of Laputa" was but little exaggerated as to the absent-mindedness of the true mathematician, and the same is true of the musician to a considerable degree. Many and many a fine moment of composition and of fruitful practice has been rendered useless by the stinging touch of interruption.

It is a singular piece of inadvertence that our educa-

tors fail to recognize this condition in music study. The other evening I called at the house of a friend, and found the boy of the family making uddle but rather futile efforts to practice. The piano was in the chief room of the house; a very cozy and suitable way of arrangement, of course, but not very conducive to concentration of thought. The sister, at a table, was studying, or, rather, fanning, at her arithmetic lesson, with some quite supple assistance from an elder sister; the little three-year-old brother was prattling and laughing in various matters; and last, I, as a visitor, was added. The father sharply reprimanded the boy for not attending to his work and playing smoothly ahead. Poor boy! It would have taken the mental concentration of Archimedes when he sprang from the bath, or the "ragu" of the deaf Beethoven, to have studied music under such conditions. Parents wonder naively why Miss Sophronia Smith, the new city teacher, does not make their boy play without stumbling. It is very strange, indeed. The lawyer studying his case demands deathlike silence in his office; the preacher at work upon his sermon sits in a hush, warmly warmed with the books of his sanctum; but the juvenile music student is expected to follow the gossamer threads of abstract music thought in the quiet citadel of bedlam. Parents, put the piano in a quiet room for your children to practice, and see to it that the thermometer is not one notch below zero Fahrenheit, and perhaps the child will not be so inattentive or the teacher so inefficient.

THIS has been called the scientific age, the age of invention, the age of hearkening the powers of the physical universe into forms in which they can minister most completely to the necessities and comforts of mankind. Inventors are imbued with the commercial spirit, and all departments of science and art are the fields in which they labor. Music is by no means exempt from their influence. To-day, as in any other age, the music of the future is being created by the necessities and comforts of mankind. The music of the future is being created by the necessities and comforts of mankind. The music of the future is being created by the necessities and comforts of mankind.

Every day witnesses the exploitation of some new piece of ingenious mechanism for the rendering of musical compositions. The music-hater, with its all-varying and its all-repeating, has long been with us, and varies in size and repertoire from a hymn-book to a melodeon; from a single tune to many scores. The rolled paper stencil, with its many-shaped and many-sized holes, which operate either the air puffs of an organ or the hammers of a piano, seems like a veritable mechanical monster. Everything up to the most intricate polyphonic score of Wagner can be made to sound by this giant rigging.

Has it struck the death-knell of the artist? The keynote of a lazy world, in which humanity will lie supine and receive all its music by outward pressure?

By no possibility. The exceptional ingenuity of man has never yet made mechanical mimicry to possess that mystic charm which we call life. An orchestra is not an orchestra—the warm blood, the flowing heart, the beating hearts, the alert brain of the players have a mystic efficacy. The most wonderful Swiss clock, with its dancing figures and mechanical birds, deceives us no more. A watch is wonderful, but it is not so wonderful as a child. A photograph is a marvel, but you do not mistake it for your dear friend. The photograph, which performs its miracle in the Edison phonograph, can not replace the living, speaking man.

Mechanical music may have its value, and doubtless will serve important uses in future, but the joy of producing the music—fresh, new, alive, out of your conscious, intense, active self—is, *sui generis*, a thing not to be obliterated or replaced by any effective substitute.

LITERATURE and art, not less than politics and dress, must obey the fickle mood of fashion. One of the most interesting philosophic studies is the comparing and contrasting of ages and epochs of intellectual development. Thus, the style of an Elizabethan author can be readily distinguished from that of an author of the age of Queen Anne, or that of Victoria—the style of an American dialect poet like J. Whitcomb Riley from that of a French declaimer like Victor Hugo. Equally in our best epochs of evolution differ widely. Thus, in the days of Bach, Handel, Scarlatti, and Rameau, counterpoint and overlying tinkling of the sixteenth, set off with the trill and the mordent, were all the rage; then in the age of the great Viennese masters, the sonata was its own and folk-music. The true student must deal with all these, and must extract from all the strong and varied tinctures that make good blood.

It is not unusual to find paragraphs in musical papers or in the musical columns of the daily press making cynical comment on "fashionable fads" in music, or on "society and music." And yet fashionable society in more than one city has taken the lead in the cultivation of the best music, interpreted in the best way and by the best artists, and the general public has followed. The present writer has seen it stated that Colonel Higginson, hater of the Boston Symphony Orchestra, said that some men spent their money and found recreation in yachts, some on fast horses, some in globe-trotting, and in other ways. His hobby is his orchestra. And a noble hobby it is, one that has done an incalculable good for the brightening of the musical standard of the United States! And Mr. Higginson's work has been successful, in part at least, because society has voted that these concerts are to be supported.

In Philadelphia a number of women belonging to the "smart set" have undertaken to raise the money necessary to establish a symphony orchestra of the first rank. Here is society mixing in again, and as the large incomes are usually found among people who are "in society," the mixing in seems thoroughly practical, unless they are left following out the whim of the moment. Professional musicians may talk about raising the standard of music, but practical work requires money, and the musicians are not the persons to furnish it. If a number of teachers and artists in any city wish to do good and effective work they must enlist the cooperation of the music lovers in the fashionable circles, those who have both wealth and social influence, and who can be depended upon for permanent interest.

A word or two to ambitious young men and women who contemplate entering the career of concert singer. Do not be content to acquire simply the technique of the vocal art, but gain a broad education in these things that make up good musicianship: accented time, keen feeling for pure intonation, development of the harmonic sense, for pure intonation, development of the harmonic sense, for knowledge of the form and structure of compositions,



GRING's music is very popular in London.

BERLIN is said to have 118 musical schools, each of them well attended.

A BIOGRAPHY of Joachim, the great violinist, has recently been published.

PADEVERSKI is announced to give twenty concerts in Russia as well as a series in England.

ACCORDING to the Paris "Figaro," Saint-Saëns has become an enthusiast on the subject of astronomy.

It is reported that Sousa's income from his operas, his band, and his compositions aggregates \$75,000 a year.

DEKOVY's new opera, "The Three Dragons," was announced for the first performance in New York city, January 30th.

MR. TERESA CARERO has returned to the United States, and has started on a concert tour that will extend to San Francisco.

THE Abbe Persi says of his so-called oratorios: "It is not sacred music that I compose, but operatic music such as a priest may write."

A PIANO has been designed by Jan van Beers, a Belgian artist, to cost \$20,000. It is to be exhibited at the Paris Exposition in 1900.

A NUMBER of prominent French musicians have contributed to the fund for the Brahms monument to be erected at Vienna, which now amounts to over \$10,000.

A PIANO trade journal says that there are indications that the pooling custom is likely to be tried, and that a piano trust or some other form of large syndicate is likely to be formed.

A NEW YORK reporter claims that fully 3,000 singers have arrived in that city since the beginning of the musical season. And yet foreigners say that the Americans are not musical!

THE latest report is that the famous Chickering piano house has made arrangements by which their instruments are to be placed on sale at Wanamaker's big department store in Philadelphia.

THE Filipinos, according to a traveler, are the most musical of all nations. Very few are unable to play some instrument. Like the Gipsies in Europe, the Filipinos supply the Asiatic demand for bands.

A CHICAGO piano-tuner says that he was requested by a patron to tie the loud pedal down to save her the trouble of keeping it down. This young lady has numerous relatives all over the land. Her name is legion.

EMIL SAUER, who is meeting with such marked success in his concerts in this country, received his early training as a player from his mother. Later he became a pupil of Nicholas Rubinstein, and after that was with Liszt at Weimar.

MR. PATT recently said in an interview that she intended to write her memoirs when she had definitely retired from the stage and concert-singing. Does this mean another farewell trip? Perhaps the new husband wants to see the world.

VICTOR MAUREL, the French baritone, who will give a series of song recitals in the various cities of the United States, has recently published a work under the title of "Ten Years of My Career." It contains several essays on American musical conditions.

A NUMBER of public-spirited women of Philadelphia are raising funds to establish a symphony orchestra in that city, and \$100,000 has already been secured. A number of the largest contributors are understood to favor Walter Damrosch for conductor.

THE music-box industry has become well established in the United States. The late inventions, which use

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the revolving disc, have made great inroads on the old-style music-box, and to-day, according to a trade paper, American music-boxes are being sold in Switzerland.

THE Broadwoods, a prominent firm of piano manufacturers of London, have placed on the market a new instrument whereby a singer can accompany himself on the piano without sitting down, the invention of the well-known singer, Mr. George Henschel.

MANY of the large hotels and restaurants of the principal cities have permanent orchestras for the entertainment of their guests during certain hours of the day and evening. Another example of "the utility of music." It promotes digestion and crowded dining-rooms.

ONE of those persons who is always collecting statistics says that fifty per cent. of the Germans understand music, sixteen per cent. of the French, and two per cent. of the English. Where do Americans stand in such a list? Was it a German who prepared the statistics?

WAGNER's operas, or some of them, are to be given in English in New York city. We predict that the measure of success will be small. The American public is much more likely to learn to like the Bayreuth master's works under such conditions than when given in a foreign tongue.

THE value of American musical instruments exported during 1898 was \$1,383,567; in 1888, \$680,540. In other words, in ten years the value had increased five-fold. American manufacturers say that the American-made piano is going to every part of the world and winning its way rapidly.

GEORGE GENSLER, known the world over as a maker of fine violins, died in January, in New York city, aged eighty-three years. He made instruments for Ole Bull, Wilhelm, and Remenyi, as well as for many teachers and orchestral players of note. He was a native of Germany.

MR. GEUCKE, conductor of the Boston Symphony Orchestra, has recovered from his recent severe illness, and is able to take charge of his orchestra again. The management of the Philadelphia series of concerts by this orchestra sold every reserved seat in the large Academy of Music at the beginning of the season.

ANNOUNCEMENT is made that Jean de Reszke is interested in a project to build a new opera house in Paris. A number of people high in the world of finance and fashion are also associated with the matter. A school of acting and singing is to be attached. It is hoped to make the new house a feature of Paris during the coming exposition.

EDOUARD HOLT, a well-known composer, died in New York city in January. He was forty-five years of age, and is said to have published 2500 pieces. According to "Grove's Dictionary," the number of Beethoven's compositions, excluding his arrangements of national airs, is less than 400. Is genius in inverse ratio to the number of published works?

WHY is it so difficult to keep together a body of musical people for real earnest work? In several cities the effort has been made to get well-equipped professionals to form organizations to promote the interests of the best music, but all, or nearly all, broke on the rock of attending rehearsals. How many of these unwilling members have, at some time or other, prated about their devotion to art?

NEW YORK is to have a concert-hall especially designed for the rendering of choral works, with the assistance of an organ. The intention is to have as perfect a hall, from the acoustic viewpoint, as possible. The organ is to have three manuals, with a 32-foot pedal stop. This project, if carried out successfully, should make it possible to give oratorio under the very best possible conditions.

NEWSPAPER criticism is frequently so severe and unfounded that it is but natural that one should wonder if the great artists read what the papers say of them. It is reported that de Reszke, Nordica, and Sem-

brich read press notices very carefully, that Melba is indifferent to newspaper comments, and that Mme. Eames, Story's husband, edits all clippings very carefully before he allows his wife to read them.

THE series of concerts given in Boston on Sunday evenings under municipal patronage for the nominal admission fees of ten, fifteen, and twenty-five cents has been well attended. A Boston paper announces that after the close of the present series another course will be arranged, to be given in different parts of the city, without charge to the public for admission. There is also some talk of occasional free opera.

ACCORDING to the annual report of the Librarian of Congress, the Music Department had on hand, November 1, 1898, 198,044 pieces. The report says: "It has been our effort to strengthen the Music Department, obtaining, through purchase or exchange, books of reference, the scores of the classical masters, together with what may illustrate the music of all nations, ancient and modern, savage as well as enlightened."

THE London School Board has advertised for a lecturer on voice production, the addressee to be delivered to the school-teachers, and to treat of voice production as involved in the teaching of singing to the children. As a lively time elapses or not? The larger number of men of great genius and talent were of poor parentage. Why is it that many teachers will give instructions to poor, aspiring pupils free of charge? "For the sake of mere advertisement," some prosaic persons may say. No, that is not the reason. It is because a teacher finds his greatest pleasure in seeing his work bring forth fruit; the more there is of it, the greater his satisfaction. And never imagine he desires to have only one pet pupil. Remember that your teacher esteems you principally for your earnest study and for the good progress you make according to your ability. He will keep you in loving remembrance long after you quit taking lessons.

DO your duty, and you will find that your parents, your teacher, and every one who knows you will be highly gratified with your improvement and success; for art and industry are admired by everybody.

COLONEL HODGKINSON, the leader of the Boston Symphony Orchestra, says that orchestral music suffers in effect when given in a hall in which the audience is largely composed of women, because the latter will persist in wearing furs and hats full of feathers and ribbon. He may be right, but the absence of men only is as impossible as a concert given by a symphony orchestra in a church. Were it vaudeville, perhaps—but "that's another story."

IF THERE is an exhibition at the warehouses of the Estey Piano Company, in Philadelphia, a large collection of tuning-forks, gathered by the late Governor Fuller, of Vermont. Among the many forks is that made in 1714 by John Shore, who is considered the inventor of the tuning-fork. A tuning-fork which belonged to Handel is included in the collection. There is a great variation of pitch in these various forks from the present standard of 435 vibrations to A, second space, treble clef.

A NOTICEABLE thing in regard to concerts this season is that "analytic programs" are quite the rage; this in spite of the fact that many critics have indulged in caustic space-writing at the expense of such programs.

Perhaps these explanations have not all the merits claimed for them, yet they do give the people something to think about, and when the historic "pendulum" swings the other way, it will be because people have without them.

A PERFORMANCE of Handel's "Messiah" was recently given in London, the orchestration used being that of the original form. A London contemporary calls attention to the manner in which the proportion between chorus and orchestra has changed since Handel's day. Then a favorite chorus numbered about twenty-three voices; the orchestra, thirty-five players. In 1791, 1808; in 1854, 1855; in 1857, 2050; and at the last one 3000 voices, with an orchestra of 500.

THE censor of Vienna has fallen foul of music, and his iron hand has been felt in the prohibition of certain pieces. He says: "Melodies, in themselves, are in no way illegal. It is, however, otherwise with the time or rhythm. It is possible to excite a body of people by rhythm corresponding to the prevailing feeling. When done so when sung by a single person. Music is further calculated to excite the passions, and therefore is expiable of taking on an immoral character."

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Practical Points by Eminent Teachers

A TEACHER'S JOY.

CARL W. GRIMM.

MANY people think that the more money a teacher earns, the better satisfied he is with his lot. Certainly, without money he could not exist; but it is not the one and only thing that makes him happy. Others think if a teacher has many pupils living in luxurious homes, then he is truly in luck. Still others think the teacher who has chiefly older and advanced pupils is to be envied.

It is not money, luxury, or beauty that attracts and delights a teacher; it is the progress of the pupil. The pupil who studies well charms him; what matters it to him whether the pupil is rich or poor, young or old, a beginner or not? The larger number of men of great genius and talent were of poor parentage. Why is it that many teachers will give instructions to poor, aspiring pupils free of charge? "For the sake of mere advertisement," some prosaic persons may say. No, that is not the reason. It is because a teacher finds his greatest pleasure in seeing his work bring forth fruit; the more there is of it, the greater his satisfaction. And never imagine he desires to have only one pet pupil. Remember that your teacher esteems you principally for your earnest study and for the good progress you make according to your ability. He will keep you in loving remembrance long after you quit taking lessons.

STUDENT IDEALS.

CHARLES W. LONDON.

THE ideals that pupils have as to what should take their first and best attention in music practice is worth the teacher's trouble to look into. Almost invariably it will be found to be some one-sided thing; perhaps note-value, holding the hands in a certain way, accenting, fast playing, loud playing, etc.,—almost as many ideas as there are pupils. Yet to play with an intelligent expression, to make the musical thought of the piece stand out clearly and with the right amount of accompaniment, to make the piece sing its musical message, phrasing, climaxing, rhythmic contrasts,—in short, all that goes to make play music, seldom stands in the pupil's mind as the one thing for which he is doing all this work and study.

Who is to blame for these one-sided and false standpoints? The teacher, of course. If the teacher emphasizes some one particular, lesson after lesson, the pupil of necessity learns to take that thing as the one great essential in piano-playing. Of course, each pupil has to have certain things continually harped upon, yet this should be done so that he shall consider them as a means to the final expressive playing of his pieces. Let the musical tree bear its fruit, but let these other things be twigs and leaves.

ON THE CULTIVATION OF STYLE IN PIANO-PORT PLAYING.

E. R. KROEBER.

THE great virtuosos have set such a pace in technical development that students have been prone to consider technique the principal aim of pianoforte playing, and have bent their energies accordingly. In this way the true aims of art have suffered, and the "means" have been taken for the "end." The majority of young pianists have been inclined to play the most difficult pieces they could select, merely to display digital facility, instead of those which they could render with less exertion and more beauty.

This craving after extraordinary technical ability is carried to such an extreme that pieces of style essential to correct interpretation are abandoned entirely. The object seems to be to play as many notes within a given period of time as possible, rather than to play them with charm and color. Many pupils' recitals, and even musical club concerts, are anything but a pleasure to the listener on this account. Each performer seems to choose to perform under the excitement of the excitement of public performance should never be attempted. The audience frequently breathes a sigh of relief when he or she leaves the stage.

Now, there should be a reaction against this craze for displaying technique. There are many beautiful compositions written by the greatest masters which are unimpaired by any audience, and are not overwhelmingly difficult. In studying them, the pianist will have the opportunity for self-criticism in features of style. Phrasing, which is so frequently grievously slanted against; attention to dynamics and expression-marks; gradations of accents; contrasts between legato, portamento, and staccato; the proper observation of the use of the pedals; compositions! To be sure, a technical mastery of the notes of a piece should be an understood thing. But one should select for performance a composition within one's ability. After the technique is mastered, study minutely all the necessary features of style. When this is done, then add to this the innate musical feeling and individuality of touch of the player. A satisfactory artistic rendition will be the result.

RELAXATION.

DR. ROBERT GOLDBECK.

THE relaxation of the muscles in piano-playing is the foundation of all technical progress. It is not easy, however, to maintain this negative and receptive state of the tendons, muscles, and nerves during practice. It is the something with the mind. In order to receive impressions that will remain and become fruitful, the mind must be in a passive mood, free from opposing prejudice, ready to do battle, but not so ready to receive. In fact, when the mind is in the alert to offer rigid (unrelaxing) opposition, how could it be open to new convictions, new ideas, which it could only make them its own, would be so helpful, constitute such a glorious progress? So also the muscles are receptive and impressionable when they are relaxed, and if kept in that state will find the best way to appropriate to themselves what is useful to advance in the correct path of evolution and development. If any one asks, How can I learn to play actively? The simple answer is, Keep the muscles relaxed, and they will come to you, with the easiest way of playing them, and with the position of hand and wrist best for you.

CHARACTERISTICS.

BY THOMAS TAPFER.

THE best results follow in any business in proportion to the amount of personal attention which the business receives. And nothing is more frequent in impressing us than the fact that people have failed in an undertaking only because they keep themselves well out of it. This explains a large number of very bad music performances; a much larger number, I am sure, than we may rightfully attribute to incompetence. I do not care how high be the grade of a class of music students, there are always a few present persons who are not so much of the class as the class which keeps the best they have more or less out of their endeavors. The reason this is found in such a class is not because it is a class of music students,

but because it is a class of human beings. The deduction is this: Talent must be sternly commanded by its possessor, or it avails itself little.

On New Year's day I heard played two "Songs Without Words" by Mendelssohn. If I were to attempt to say by what I was most strongly impressed during the performance (Mendelssohn's contribution to the same being for the moment unconsidered), I should say that it was the perfect conception of the singer, together with the equally perfect conception of the accompanist. Of course, nothing less than this would adequately express the composer's intent. But it was as completely expressed as one could desire; a perfect performance, as of two people moved by the same force, the same mind, and the same sympathy.

What made this possible?

First, decided talent; then, years of toil; abundance of suffering (nothing seems to ripen talent as this does); an ideal just as decisively present in little things as in great ones. Add to this a genuine faith in the divinity of talent and in the efficiency of labor. Further, a never-ending sympathy with the unfortunate, and at all times a thorough belief in short steps.

Now we know what played the Mendelssohn songs—a great character. One can see that nothing else can inspire the hands to voice a great interpretation.

KEEPING UP A REPERTOIRE.

PERLIER V. JERVIS.

IN keeping up a repertoire most pupils do an unnecessary amount of practice at the key-board. For studying purely musical effects and fitness in playing there can be too much practice; but for merely "keeping a piece in the fingers," hard thinking will accomplish more than much playing.

After a piece has been thoroughly memorized and learned, sit right away from the instrument and think through the right hand part slowly and carefully, making a clear mental picture of every note as it appears on the printed page. Think the left hand in the same manner, and after that both hands together. At first this will be done very slowly and only by hard thinking; but by daily practice the student will soon become expert at it, when the thinking can be done more rapidly. After thinking the piece through, sit down at the keyboard and play through very slowly, hands separately and then hands together. If each piece has been thoroughly learned in the beginning, a large repertoire can be kept at the fingers' ends by playing each piece in this way once or twice a week.

TO CURE STAGE-FRIGHT.

MADAME A. PUPIN.

THE pupils of the conservatory were very much excited. It was graduation night for the piano-class. All asserted that they were horribly nervous. One young woman was sitting in a corner—pale, cold, and silent; a young man sat next to her, his hands were shaking and his face was as white as paper. A picture of despair, was hitting her handkerchief to keep the tears from falling; an epidemic of fear seemed to have seized them all.

"Pie! Pie!" exclaimed the elocution teacher as she entered the room. "What do you mean by all that nervousness? I have a remark to make in my room that will set you right in a moment." "What is it?" cried a chorus of voices. "I will give each of you a dose just before you are ready to play, but you must each promise not to tell the others what it is."

As each pupil emerged smiling from the elocution teacher's room, went on the platform, and came back saying, "I never felt like this before," great curiosity was expressed as to what this wonderful remedy could be.

Now, it seems she only slapped their backs. She began by patting their backs and shoulders with the palms of her hands, alternating right and left. The slaps grew faster and harder, until the poor victims could scarcely bear them; and then she began to "tingle" through them with such an exhilarating effect that each felt impelled to endure "just a little more," until the teacher sent them off laughing to the then delightful task of playing their graduating piece, which all of them did with honor to themselves and their teachers.

New Publications

HOW MUSIC DEVELOPED: A Critical and Explanatory Account of Modern Music. By W. J. HENDERSON. FREDERICK A. STOKES CO. Price, \$1.00.

This book seems designed for the general public more than for the musician, although the latter will find light on many points that have not been made fully clear. The general plan of the work seems to be first to show the development of composition, as shown by the early contrapuntal schools and the minneingers, and in secular music; how the pianoforte and pianoforte music advanced; the evolution of the classic forms, especially the sonata, leading to the broadening of the orchestra and the increase of its resources, and, always ahead of it, as it were, the demands made by the great composers in their works; the development of chamber music, the oratorio, and opera in its various phases, from the early Italian to Wagner.

A broad field, and one that is well covered by Mr. Henderson. The last two chapters in the book are particularly valuable. "Wagner and the Music Drama" gives a very clear, full exposition of the peculiar principles which Wagner advocated, and which he uses so much. It is illustrated by quotations from the various operas. The final chapter, on "The Lessons of Musical History," is a fine critical estimate of "the intellectual and emotional impulses which governed the development" of the tone art.

From the standpoint of usefulness, one of the best features of the book is the unusually complete index, without which no book can be said to be practical. Almost the minutest paragraph in the book is available because of the great detail in the index.

VOICE AND VIOLIN: Sketches, Anecdotes, and Reminiscences. By DR. T. L. PHIPSON. J. B. LIPPINCOTT CO. Price, \$1.75.

The reminiscences are largely personal, the author, an English gentleman, having had much personal acquaintance with violinists, singers, and other musical people of the last half century. Many of the characters introduced are well known to the music world, while others, though new, are the central figures in interesting episodes.

TECHNIO AND NOTATION AS APPLIED TO THE PIANOFORTE. By JOHN W. TUPPIS. CLAYTON F. SUMMY CO. Price, \$1.25.

In his introduction the author says: "This book is intended as a contribution to the art of playing the pianoforte, and is especially designed to assist those who desire to gain an idea of the positive effects of our notation as presented through that instrument."

There is no room for doubt that our system of signs, characters, and terms does enable a composer or reader to convey a tolerably clear idea of how he wishes a composition to be performed; but, on the other hand, the whole system is so loose, so few composers give proper attention to the meanings of signs and terms that we, that one may say that it is not at all strange that players distort passages into a totally different meaning from that intended by the composer. He can cite rules and custom in justification for his interpretation. It rests, then, with the musical editors, proofreaders, and engravers of a publishing house to get the mechanical make-up of a piece into something like uniformity with the general system of notation, and this opens the way for trouble, since different editors will vary largely in regard to the exact significance of certain signs.

Mr. Tuppis calls attention to these facts in his book, and makes out a good case for his contention that what we lack is a uniformly accepted system of signs, terms, and characters which shall cover the questions involved in interpretation, both from the artistic and technical side; particularly that the system and the manner of using

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should be able to denote the kind of technique involved in the rendering of a passage.

The book contains a number of valuable ideas for the thoughtful teacher, and will aid greatly in an understanding of the signs of interpretation.

SHOULD THE LAST NOTE UNDER A SLURRED GROUP BE PLAYED STACCATO?

By H. S. SARONI.

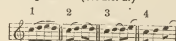
I HAVE been very much interested in the article on the above subject by J. S. Van Cleave in the December number, and that of W. S. R. Mathews in the January number of THE ETUDE, and I take the opportunity afforded by the editor of THE ETUDE to add my "mite" to the discussion.

The slur, unfortunately, is a character which has to serve various purposes. We see it employed:

1. As indicating a strict legato of a group of two or more notes.
2. As a tie of two notes.
3. For phrasing purposes.

It is a pity that it is used for the latter purpose at all, since other characters, such as *acc.*, would have achieved the same object without causing the confusion incident to the slur. But since it has no bearing upon the question at issue, we need no further refer to it.

I think that by going back to the origin of the slur all misconception can be avoided. Like all the other characters connected with "touch," it was borrowed from the technique of the violin. Here it indicated that the group or groups over which it was placed should be played with one and the same bow, thus creating the most perfect legato. Now, the strict legato is but a continuation of successive tones "without a break between them." This, as we have seen, is easily done by the bow of the violin, while on the piano it can only be approximately effected by holding down one key until the next one is pressed. (See No. 1.)



After the last note of a slurred group, a new bow is taken for the next note or group—i. e., the up-bow gives place to the down-bow, or the down-bow to the up-bow, creating necessarily a momentary cessation of sound, so that No. 2 in the above would sound like—



This effect is produced on the piano by playing the group legato, but withdrawing the finger from the second key *before* the third is touched. It is evident, therefore, that there is no necessity of a dot over the second and fourth notes of No. 2, unless an extra-short note is better to indicate it by a staccato "rest."

In No. 3 we find a slur between the second and third notes. They have both the same pitch, and using the same bow for the two changes them into one tone, as at No. 4, for there must be no break between tones under the same slur. Here, then, we have the slur as a "tie." It is easily seen that with a proper understanding of the slur there is no need of formulating new rules, which are afterward found "too sweeping." The fact is, there is altogether too much "ten-pin playing" in teaching the theory and practice of music. Too often rules are "set up" to be "knocked down" afterward.

A recent letter of Joseph Jefferson contains this interesting passage, which presents a new and somewhat unique idea as to the scope of music: "I have always loved music, and I would not give away for a great deal the little that I know. I pretend, and I have a great deal of shame, that after theology there is next comparable to music. When natural music is perfected by art we have, as far as we are able, the great and perfect wisdom of God in His fine music."

A MUSICAL PUZZLE.

In THE ETUDE for December, 1898, we published a list of questions which could be answered by musical characters. The answers follow:

1. Part of the net of quadrupeds. ~ Pause—(Paws).
2. A reflection on character. ~ Slur.
3. A measure used by woodmen. ~ Chord—(Cord).
4. A wharf. ~ Key—(Quay).
5. What a word will do when touched. ~ Turn.
6. What two competitors are even. ~ Tie.
7. A number. ~ (Forty).
8. A kind of residence. ~ Flat.
9. To annul, to cancel.
10. Once again. ~ Repeat.
11. What betrays nationality? ~ Accent.
12. What knights of the yard-stick do. ~ Measure.
13. No respecter of persons. ~ Time.
14. What nightingales do. ~ Trill.
15. A vegetable. ~ Beat.
16. Used in driving. ~ Lines.
17. Seen in account-books. ~ Ledger—(Ledger) Lines.
18. Pedestal of a statue. ~ Bass—(Base).
19. A trickster. ~ Sharp.
20. Strengthening medicine. ~ Tonic.
21. What unaffected people are. ~ Natural.
22. A musical instrument. ~ Piano.
23. What a many of the tender tears which are bestowed upon us are about as valuable as the thousands of tears of April rain which fall upon the sand beach beside the sea, and that not because the blind are ungrateful or selfish above other people, or at least the average of human beings, but because this pity fails to understand the path of the difficulty, and to suggest a remedy or a palliative of the troubles of a blind music student. Perhaps I am rather talking over your head, for you say you are but eleven years old, but if the words are too big for you now, keep these lines and read them when you are older, and you will get some help from them perhaps then.
24. Just what I mean is this: do not believe people when they say of your playing that it is wonderful, if you really know that it is no better than the playing of your fellow-students. Do not let yourself off easy, but be strict and ambitious; become as good as you possibly can, and insist that people accept you at your real value, not at an exaggerated estimate nor at less than your real value. Now, just here is where the shoe pinches. The very persons who talk to us blind people as if we were all geniuses are often the last to engage us to do work whereby we may earn money, and thereby enjoy the happiness of self-respecting self-support. My dear little girl, I am now preaching to you especially, but to all the blind students of music who may take THE ETUDE and have it read to them, and also—which is even more necessary—to the people who see, and among whom we must live and earn money. Tenderness, kindness, words of praise are to the human heart what the sparkling spheres of morning dew are to the weary flowers.
25. What makes a check valid. ~ Signature.
26. Three of a kind. ~ Triplet.
27. What one does when weary. ~ Rests.
28. An association of lawyers. ~ Bar.
29. Seen on the ocean. ~ Swell.
30. Important ingredient in dye. ~ Mordant—(Mordant).

ONE STEP TOWARD SUCCESS.

How frequently we find a music-teacher discontented with his surroundings! He feels that he is not in his proper sphere; that his opportunities are circumscribed, his work unappreciated, and his professional rank lower than he deserves.

With what force come Emerson's words, "O discontented man, if there is anything you want, pay the price and take it!" Aye, there's the rub. We want things; we want better positions, better opportunities, greater appreciation, but we are loath to "pay the price."

The teacher who wishes to go to the large city must know that there he meets with fiercer and greater competition. His equipment must be of the best if he is to take high rank. If he has not the necessary training, he must "pay the price" in hard work, money, health, nervous strain, and heavy sacrifice to secure the higher training before he can demand the higher position. He must be able to fill it. A singer weak in body cannot expect the success of a Hercules like Jean de Resque. He can never "pay the price" to acquire the position he dreams of. But we can all aspire to one step at a time, no matter how small, and we can get that step if we are manfully in earnest about it, and will "pay the price" demanded, no matter what it be.

—If we thought fully consider many of our mental griefs, we shall find quite a large proportion to be unnecessary and unwarrantable. We have envy or jealousy rattle within us, and the sting poisons all our happiness. Our vanity has been wounded and we are smarting with the pain.

Letters to Pupils

J. S. Van Cleave

M. C.—My dear little friend: Your letter and that of your fellow student came to me in the way of a surprise. During all the fifteen years in which I have written for THE ETUDE, never, so far as I can now recall, have I had a letter from a blind student of music. This is surprising to me for two reasons: First, because I have been very generally interested at all schools in the study of music; and second, I suppose that they all know that I am and have been circumstanced in the same limitation and privation since early boyhood.

I began the study of the piano in the autumn of 1862, at the State Institution for the Blind, Columbus, Ohio, under the excellent tuition of a lady named Mary A. Tipton, herself blind. Since that time, no long ago, I have had many teachers, and have observed much of the world, musical and otherwise.

It is no bragging that I should say that the whole case of the blind musician and music student is thoroughly familiar to me. It also understands itself, as they say in Germany, that I have a deep, sincere, and all-round sympathy with you. The first bit of advice that I will give you is this: be on your guard against sympathy. Especially bad and dangerous is that pity or sympathy which is impractical. That is unfortunately the very kind that we blind musicians receive for the most part. Many of the tender tears which are bestowed upon us are about as valuable as the thousands of tears of April rain which fall upon the sand beach beside the sea, and that not because the blind are ungrateful or selfish above other people, or at least the average of human beings, but because this pity fails to understand the path of the difficulty, and to suggest a remedy or a palliative of the troubles of a blind music student. Perhaps I am rather talking over your head, for you say you are but eleven years old, but if the words are too big for you now, keep these lines and read them when you are older, and you will get some help from them perhaps then.

Now, just what I mean is this: do not believe people when they say of your playing that it is wonderful, if you really know that it is no better than the playing of your fellow-students. Do not let yourself off easy, but be strict and ambitious; become as good as you possibly can, and insist that people accept you at your real value, not at an exaggerated estimate nor at less than your real value. Now, just here is where the shoe pinches. The very persons who talk to us blind people as if we were all geniuses are often the last to engage us to do work whereby we may earn money, and thereby enjoy the happiness of self-respecting self-support. My dear little girl, I am now preaching to you especially, but to all the blind students of music who may take THE ETUDE and have it read to them, and also—which is even more necessary—to the people who see, and among whom we must live and earn money. Tenderness, kindness, words of praise are to the human heart what the sparkling spheres of morning dew are to the weary flowers.

You say that you love music dearly. That is good. Wagner, one of the greatest composers that ever wrote music, said that music is love. That sounds at first as if it might be a little silly and sentimental, but upon deeper thought, we see that it is a profound truth, in its nature akin to the beautiful teaching of the Bible that "God is love"; and that the essence of the Christian religion is love. The finest enjoyment and the richest benefit from music are to be obtained by this ardent love, and are to be realized in the inmost soul. Always do your best to understand that which is really beautiful, and seek to enjoy it in your own mind. For this happiness you may thank God as honestly as for any comforts of body or blessings of the spirit. So, then, I say to you, always keep alive the fire of love, and never ask until afterward what will please people and cause them to admire you.

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Again, you say that you have so many studies that you can get but one hour a day to practice. Well, that is rather little, to be sure; but I incline to say that it is all right. Far better get your mind well developed on all sides than only developed abnormally in the one direction. Even your music will be better if you have a widely intelligent and receptive mind. The end and aim of music is to stir and to intensify emotions, but the emotions of a cultivated person are to those of an uncultivated individual as the many electric, sensitive strings of a harp to the one stiff, coarse string of a bow. For some kinds of work it is better not to be too delicately emotional—to be a soldier, for instance—but the musician is a harp, not a bow; his business is to utter varied tones, not to discharge the forcible shaft of an arrow.

Again, you say you would like to take the recess time for practice, but the sister in charge refuses to allow you to do so. There you are wrong, and the sister right. You must have a strong body if you are to be a musician. What would a powerful mind be worth in a weakened, weak, worthless body? What would a thousand horse-power engine be worth if put upon a loose-jointed raft? No; take regular and faithful exercise. You have plenty of time, you are yet a very young student. Do not be impatient. A very famous Latin poet once said that "Art is long and life is brief," and this idea was used by our American poet, Longfellow, in his "Psalm of Life," when he said, "Art is long, and time is fleeting." Be content to grow gradually, as do the trees in the forest.

The schedule of divided time as you outline it to me is excellent—viz., two scales, one major, one minor. This is especially good, and should be continued with regularity all your life through, for thus you will carry the whole system of diatonic scales to a finish every two weeks. Then, "Touch and Technique" is admirable; nothing in the world better. Next, your new music; and last, the old music. Even on a program so small as one hour a day I think you will do well to hold closely to this scheme without swerving. You say that you already have a knowledge of fifteen pieces and twelve études. That is very well for so young a girl, and the only caution I need give you is this: beware lest ambition for quantity cause you to slight quality. In art, quality is always the most important of all things. Music is like gems: a pebble as big as a plum is not worth so much as a pearl as big as a pea.

What you tell of your repertoire takes my breath—it is so difficult, and there is so much of it. However, it is quite possible that God has given you a positive genius as a compensation for your lack of sight. You ask why Sidney Smith is not spoken of with more admiration. He was an imitator of Thalberg; the beauties in his pieces are all borrowed, and to him belongs nothing but the credit of clever adaptation to the piano.

A. K.—My dear little lady, please read what I have just written to your junior fellow-student, for much of it will apply equally to you. A strange case indeed is yours, and a sad one; but the cheerful Christian spirit which you manifest is worthy of all commendation, and certainly can not lose its reward. Having, as you tell me, in addition to blindness, a twisted and disabled right wrist, you are truly at a very great disadvantage; but music is a wide subject, and there is room for many kinds of talent and activity in her mighty kingdom.

You ask me if I think you can ever become a fine musician. That is a very wide and extra vague question, though certainly one most natural to a young mind standing at the beginning of the seemingly long vista of life. I think that you may become a pianist, even with the crippled condition of your right hand, if you are, as you say, able to make running passages well; but the deepest and richest music requires an intricate and interlaced style. There is in Europe a famous pianist who has absolutely no use of the right hand, and you will find an account of him in the January number of THE ETUDE.

However, my most earnest advice to you is to turn your mind away from mere questions of performance, and to study the theory and aesthetics of music. There you will find a new and marvelous field, which yields

incomparable harvests of delight; and there your infirmities, both of sight and of digital mechanism, will not count, except possibly in your favor. Yes, make any alterations and adaptations of the works of composers that you may find expedient. This is done in some form or other every day. But, of course, you must be careful not merely to mutilate and to distort these divine creations. Be of good courage, and do all that you can in music, and you can not fail of a rich reward.

M. D.—You wish to know if you may hope to do anything in composition without a deep knowledge of the higher branches of music. I am in doubt whether to say yes or no. So much depends upon the meaning attached to terms. You are, like many others, in great danger of deceiving yourself by the idea that to write music is easy. This is one of the paradoxes of art: the easiest things are the difficult things. The same is true in literature. The highest sort of great genius and consummate art is absolute simplicity. By simplicity is not to be understood mere baldness, but absolute freedom from the redundant. In Burns, Heine, Longfellow, Shakespeare, Dante, there are thousands of proofs and examples of this supreme human simplicity; and the same is true in music. It is not so easy to compose a hymn tune as you seem to imagine. Just think how naive, direct, and simple are the great themes of Beethoven!

What you must do, if it is born in you to compose, is to study earnestly, deeply, long; and then, if you are able at last to create something worth while, you may be honestly glad. It is by no means an idle task to turn out universally accepted tunes like "Old Hundred," the "Coronation," "Duke Street," "Antioch," and others that may almost be called classic. These things are all sparks of the true, divine fire of genius, and that I say it not irreverently is part of the light that lighteneth every man that cometh into the world, either with actual creative ability, or with the power to feel and enjoy.

All the famous hymns, with very few exceptions, were extracted from the compositions of the great masters; and they were mighty men of labor, giants of industry as well as of noble brain.

Take a good, earnest, unflinching course of study, and, if at all possible, spend at least a little time with some distinguished teacher, in personal lessons; for though written lessons can do much, very much, good to a bright mind, they are not wholly adequate.

PLAYING FOR PARENTS.

Is it not a fact that children for whom their parents have sacrificed in order to provide for a musical education are often ungracious in according to requests to play for the parents? And yet the very reason for the cultivation of the art should rest first of all in its power to brighten the home life and to lighten the burden of daily business routine and the humdrum of domestic cares.

"Play that little piece again," said a tired man to his daughter, as he lay with closed eyes on the couch, resting after a hard day's work and worry.

"I should think you would be tired hearing it," she replied, a little petulantly; but she played it over, this time with more care and feeling than before.

"It always rests me," said the weary man. "It brings before me a picture of willows by a brook, a peaceful landscape where cattle graze. At the second part the scene changes somewhat, but the willows are there, always waving gently in the summer wind. It is beautiful."

Never again did that daughter think it not worth while to play for her father.

—No education which can be offered will be of much good to the student unless he can be made to appreciate the value of a habit of careful, regular thought and of self-reliance guiding the mind toward the high ideals of life—the creation of a noble purpose.

—The musician has only of late succeeded to an extent in shaking off that reproach which attached to him for his (real or imagined) inability to meet his fellow-musicians in ordinary social intercourse without scorn or later coming to high words. It is not always, be it ever, the jealous and quarrelsome man who comes first to loggerheads with his fellow men. There are those who, not least such upon personal distinction, are not envious of some fellow-artist's performance, but full fill of their company by reason of some other, or even introduction of a pet scheme, come to the fore. They have taken view as to the duties of the community with regard to the individual members. They would force upon the public their ideas as incapable of being either overlooked or criticized, and resent all objections, and the differences of opinion as matters of personal offense. The public is its own best judge. —*Musical Opinion*

"I am giving Schumann's Nocturne in F, edited by yourself, to one of my pupils. Throughout the first period should the octave in the left hand be struck with the lowest note of the broken chord in the right, or with the last and highest, which I understand is to receive the emphasis of the beat? Again, what is the meaning of the term *trio* as applied to a movement of a piano piece?"

I am in the habit of requiring those to be closed somewhat in the act of playing the chord; in other words outside the arm movement, there is a finger elastic chord. A few players hold the top note in its full value, but I think it is better to play with the elastic touch and with the pedal with each chord; the eighth rests between the chords are comparatively shortened; all that is wanted is a very slight separation of the successive chords.

The term "trio" is used musical form as the name of a short middle piece in any kind of "conform with the character of the first and last movements." Nobody knows the origin of the word, or what it means. It has been assumed that it was derived from the fact of pieces of this kind being played by three persons, but we need not see this as evidence to support such a hypothesis. The trio is a musical form which is called a sonata. For instance, a piece in C major, but in the key of C minor, or A-flat major, or F, but not in G, major.

"I have 'Plaidy's Technique Studies.' Is the fingering given there for scales in thirds and sixth good? And, will you let me know any better way? Also, is the fingering given in Plaidy for octave slowly played and octave quickly played good? When Dr. Mason speaks of 'arm-arm,' he means to raise the forearm and wrist only? Also, when he speaks of 'drop the arm,' does it mean to drop the wrist and forearm? The 'G.M.' in Dr. Mason's book do not give the whole arm." "G.M."

"An honest guide by which the lovers of the clavier, but particularly those who so desire to learn, are shown a plain way (1) not only to learn to play neatly in two parts, but also in further progress (2) to play correctly and well in three obligato parts, and, at the same time, not only to acquire good ideas, but also to work them out themselves, and (finally) to acquire a *cantabile* style of playing, and at the same time to gain a strong predilection and foretaste of composition."

The playing of Bach presents to the modern student certain difficulties peculiar to itself. The most important of these is the polyphony, or the equality of the parts. The accompaniment does not consist of melody and an accompaniment; the accompaniment consists of chords or broken chords, and is comparatively unimportant, serving merely as a background. In Bach's compositions this kind of thing very seldom occurs. In most of his music the left-hand part is equally important with the right, and is an active part. The student must learn the art of making his melody of one substance, and living it with a chord fabric of an absolutely different nature, he makes his melody of a certain idea and trims it with the same. For example, take the first Invention in C Major, and you will notice that the left hand comes in with a new idea, and the right hand starts with it, and that this motive of six notes constitutes the great bulk of the piece.

My next work with Bach would be for the purpose of leading the pupil to like him, and for this purpose I could select more attractive numbers than the "Invention." Supposing, now, we are in the fifth grade: I could use the *Loure* in G, the *Saraband* in E Minor, the *Gavotte* in D Major, arranged by Dr. Mason, the *Minuet* in D Major in Peters' "Bach Album," the *Passepied* in E Minor in the "Bach Album," and *Tours*' arrangement of the *Gavotte* in E Major from the violin sonata. One can add to this, if one wishes.

My next chapter of Bach's works would consist of the preludes and fugues from the "Well Tempered Clavier." If one were to undertake the preludes earlier, one could very well be taken without the fugues, because each is nearly always easier than the fugue which precedes. I should use the prelude and fugue in C minor, No. 9, in the "Clavier"; in D Major, No. 4; in G Major, No. 15; and the Prelude and Fugue in G Major, No. 25, and the one in C-sharp, No. 3. These are the best pleasing of the first volume of the "Clavier." The last two are rather difficult, and the fugue will require each instance about a month to play it well. Each must be memorized and thoroughly learned.

When you have been over this ground in the study of Bach, you will have discovered that there is no such thing, strictly speaking, as a small number of typical pieces of Baroque music, or a small number of typical composers, or a thoroughly musical of all composers. His music is practically inexhaustible, and there is almost nothing of his which can not be played so as to be delightful. At the same time, in consequence of the century and a half which has elapsed since the last of his works was written, the change in style has been so great, that the music of the Baroque period is not the music thinking of the present time, and unless it is played very well indeed, it will not produce an effect upon a miscellaneous audience. For this reason I have insisted upon everything being memorized, and then upon its being played until the real expression and musical feeling of it is entirely ours. From four hundred and fifty years ago, the only musical feeling, the only other peculiarity of playing Bach lies in the melodic character of all the voices.

A certain number of teachers use Bach in a different way from this. Instead of playing it with the singing tone, as Bach directed, they play it with a very light tone, and in a very fluent manner. In this way they go through a great many of the suites. I think my distinguished friend, Mr. Emil Liebling, uses Bach in this way. This manner of using Bach creates a great deal of fluency and smoothness in the playing, but in my judgment it does not afford the pupil the best discipline which the study of Bach can give him. I prefer Bach's own idea of a singing tone in all the voice and of an earnest contemplative style of playing.

To Americans, the spirit of Americanism pervadeth all things, and at the present time the patriotic and the commercial spirit hold monopoly. Art and music can not escape from the prevailing spirit of the times.

In one of our large cities—it may be yours—there lives a man who, some years ago, took up his abode therein. Now, this may or may not be a true story; but if by any chance you can find a personal application to yourself, apply it.

Well, this man of whom I wrote was a musician or ability. To advertise his ware, he gave a series of pianistic recitals; likewise occurred a class of pupils. The commercial spirit began to pervade his work, and being shrewd and progressive, he was soon enabled to raise his prices and to retain his pupils, who were made to realize that it pays to get the best, and that the best costs money. A musical society was formed, and through a little money (?) maneuvering it was named after himself. Its members were largely his pupils. Why should they not name their club after him, especially as the master was present at the organization, and was allowed the privilege of suggestiveness?

The master also possessed a pen that flowed with the ink of caustic criticism. Being a brilliant writer, he could also judiciously discriminate in favor of himself. He condemned that which was in conflict with his own methods. It needed no investigation to do this, and as he possessed the desirable commodity of influence, he was readily believed by those who did not understand what he was talking about, or who did not dare gainsay

He was asked to support the claims of a certain piano manufacturer, to the exclusion of all others; and as he had been furnished with an instrument and a studio free of cost, besides receiving a salary for his services, he naturally acquiesced in the proposition, although he knew the piano was far from being first-class. However, he sold many, which were purchased upon his friend's recommendation. He grew (P), and being possessed with the hump of self-conceit, rapidly became conceited, and soon more and more egotistical. All that he did for art, he really did for himself. He possessed the peculiar properties of certain kinds of food especially designed for the nerves, and called "nerve-food," which he often purely praised, or rather bragged about. He wrote several compositions, and had no hesitation in recommending them to his pupils and the press, though in fact they were, from point of merit, mere trifles. A European composer of notes dedicated one of his lesser compositions to him, and the composer wrote: "For all that this particular composer wrote." However, since he was so much devoted to himself; but this was business, a business goes, and art is sometimes made to grovel at the servant of business. Now, this person herein referred to, was a very ordinary man; it is possible for him to exist, however.

The serving of self alone is poor pay ; there are greater compensations, aside from the king's ducats, of a greater worth and value. Art may be placed upon a business basis, and its advancement be none the less rapid. Merit should win, and that honestly ; it requires no artificial propping. "Be not bought and sold, buy the truth and sell it not." The great principles of art are art itself. Hold fast to them and you will surely win.

WITH the experienced teacher this subject needs no discussion. His years of actual contact with pupils have taught him what, perhaps, his teachers failed to teach. It is with the teacher just beginning his life work that I wish to chat, and especially if that teacher be stationed in some remote town or village where there are no advantages for hearing really good music and where the teacher must rely solely on himself to create the stimulus that pushes pupils to their best efforts.

Ground covered is not always ground gained, and never was this more true than in this present day and generation, when the demand comes from parent guardian, right and left, that you teach their children to play "some pieces" right away—how, no matter. Play, she must. Her friends call, and, knowing that she is taking lessons, ask her to play for them, and she has nothing to play but exercises. The girl who lives next door has been away to a boarding school for one term and she plays "*beautifully*." (I have heard the next-door girl.)

My young friend, don't you do it. Better lose a few encephalic pupils, all you have, in fact, and remain true to your profession. Your true and real success lies not in the number of pupils you turn out, but rather in the few who do good work. They are your best advertisements. It is labor put forth that will bear good interest. The intelligent people of your town will soon decide in your favor, and musically and financially your reward will surely follow.

Musicales and recitals are well and most necessary to the advancement of the pupil after a certain stage reached. Milton and Shakspeare are not very interesting to the child at tender years, and can you expect Bach and Beethoven to be more so? Fit your music to the child at first, as you would its clothes; etudy disposition, temperament, likes and dislikes, until you get hold of them all, and then proceed slowly, very slowly, one thing at a time, until your pupil is grounded enough to fast in those principles of technic that classic music

demands for its correct interpretation, and your pupil will realize, when this condition is reached, that the classics are those that give her the best opportunities for displaying her skill as a performer, be it on the piano, organ, violin, or other instrument.

Covering ground! How important this is at the very beginning of the school year. Every lesson you give the pupil should contain some new idea—a step forward in development of mind, or fingers, or both. If he fails to step forward, of necessity he steps backward—there is no standing still. A few steps backward, and discouragement, loss of confidence in you, her teacher, steps in. These steps backward are very easy. Allow your pupil to elur staccatoed notes, finger a scale wrongly, phrase badly, etc.—all of it. These seemingly little things are steps backward. A little relaxing on the part of the teacher and the pupil will be heard her triumphal march to the rear.

It may take one lesson to teach the finger state, it may take twenty. Keep after it until you get it, and when you do get it, your time has been well spent. "*Labor omnia vincit.*" You can not expect your pupils to work unless you do. After she has mastered two or three of the simpler touches, give her some little recreation that employs such technique in an interesting manner, and notice with what delight she finds the piece attractive, simply, perhaps, from the manner in which she must perform it. It is like "playing a game" for her. Impress again the maxim that "it is not so much what you play, as the way you play it."

Children are, as a rule, very imaginative, and what appeals to their imagination will interest them. They tell me the little story that the piece seems to convey, then let the pupil tell the story with her fingers. Then I only touch most ground here; be content to gain a little more. The only thing that is clear will be the spirit, the "be clear." Pupils who had studied two years (I should have said "taken lessons") have come to me and have calmly told me that they had finished major and minor scales and arpeggios "long time ago." Two or three questions have developed the fact that they did not even know what minor, as applied to a scale, meant, and that they knew absolutely nothing of scale formation and could not play one scale either with or without an arpeggio. When asked to play a scale, they turned about the room and said, "Two years' time worse than wasted, idle, dwarfed, confusion, disappointment, and discontentment of lesson in the near future."

Nail your pupils to the scales, hold on to them through thick and thin, play them in every conceivable form, slow and rapid, accented and unaccented, *pp* and *ff*, *cresc.* and *dim.*; ascend in the major and descend in the minor modes. All this can be done in endless variety, and you, if you are a conscientious teacher, can make them interesting to the pupil. If you are not conscientious, what right have you to teach?

Teaching music is responsible work. You are helping to form character and disposition; perhaps the very pupil with whom you are careless right now may, some future day, have to rely on her musical ability to earn her daily bread, and if, through your indifference to training, she makes a failure of it, you are to a great degree responsible. You may never become a brilliant teacher, but you can be thorough and accurate in your work. Let every inch of ground covered be a inch of ground gained.

—Mendelssohn says: "I have made it a stringent rule never to write anything concerning music in public papers; nor directly nor indirectly to cause articles to appear concerning my own productions. Although I can not fail to see that this must have often been to my detriment, nevertheless I will not depart from a principle I have hitherto strictly adhered to. Again: "If I am not made for popularity, I have no desire to learn how to acquire it; if you find that unrequisable, I prefer to say I am unable to learn it, and really I can not and should not like to learn it. How different is this from the spirit which causes me composers and players to seek the hedonism of the public press in order to advertise themselves through their writings or criticisms on fellow musicians, often narrow and illiberal in tone."

III.

I HAVE had referred to me for some practical reduction to musical needs, or perhaps the needs of musicians, two newspaper extracts, one entitled "Business Opportunities," and the other "How Shall We Make the Most of Life?" The first takes the stand that if a man simply brings to his work purpose, courage, and enthusiasm, he is bound to succeed. This must be taken with considerable allowance, for even an unscrupulous fanatic may possess the above most desirable qualities. The fact of the matter is that the old Latin proverb, "*gutta serena lapidem*," according to which the drop hollows the stone, only applies to cases where there is an enormous reservoir of water furnishing the constant drop; in other words, there must be a solid storehouse of knowledge to back the push and individual enterprise, in order to gain success; it is on this very point that our students find their fatal wreck. They are not willing to spend a sufficient period of time over their studies. Results, in order to be satisfactory, must be immediate, or they are not desired. There are too many lame ducks being helped over the fence all the time; too many people consider the world a debtor and responsible for their living, and they largely encumber the musical world with their drone-ones. Young teachers start starting out, with everything to be learned, would like to rank with those whose work embodies the experiences of a lifetime, and confidently expect the same reward for their immature labors. As the German says, "*Schler erntet auch fort!*" (What you sow you reap!) Get your knowledge yourself from competent sources; digest and assimilate what you have learned; copy able masters at first, and then enlarge by your own individuality; and then second this acquisition by earnest work, and perchance you may live to be not only a good musician, but a successful one. This is by no means synonymous, for the latter implies negative qualities of a high order, as well as the positive. Life is not a game of grab, although the Lord is said to help those who help themselves, and as we all know, the hindmost in the race is always consigned to the evil one. As to the ability of "making the most of life," or, rather, to have life do its utmost for us, it depends upon what we consider most desirable in life. The average person is satisfied with average success, average income, and average enjoyment, whereas the exceptionally gifted personality makes higher and more exacting demands on existence; the best advice for the large majority is to ascertain at as early a period as they possibly can what they can do, and do best, and then develop in that particular direction, and it is safe to assume that their work will somewhere or other find a market. Perhaps those who live more isolated or in smaller communities get more out of life, and preserve their individuality better; yet that does not always hold good, for our leading Chicago writer, Mr. Henry Fuller, tells me that he wrote his most fanciful descriptions of life in Italy, as evidenced in his charming "The Chronicle of Pensieri Vani," at his dingy office on Lake Street, with elevated trains passing every few minutes; surely a remarkable instance in self-concentration and introspective faculty. All of which is feasible if you have something to concentrate upon; but first get your knowledge—catch your hare.

In looking over the new music by contemporaneous composers one is painfully struck with the paucity of ideas and lamentable lack of musical form. It is true that the great masters had their own forms, but equally important to realize that before they did this they had fully mastered all forms existing before them. This can not be said of our present writers, who lose themselves constantly in endless and needless changes of time, rhythm, and modulation, and the results are accordingly lamentable. Their works remind of the criticism made by some witty scribe on the Boston Library, of which he said that it was "Queen Anne in front and Mary Ann

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behind." Consistency is a very bright jewel in musical composition, and had better be observed by younger writers.

When I was a young man "Blind Tom" was quite in vogue; one of his puerile tricks consisted in playing "Dixie" with his right hand, "Yankee Doodle" with his left, and whistling another tune at the same time. He simply foreshadowed the modern virtuoso who plays simultaneously two Chopin études with his right hand, while the left hand executes the same composer's waltz and funeral march. The musical value of both performances is precisely the same.

How times change! A few years ago it was only necessary for an artist to come from abroad, have himself photographed in a fur coat, and play a few sensational specialties, and lo and behold! how we all did fall down and worship him! We were then called provincial; now we have run to the other extreme, and nothing is good enough for us. This proves that we have become metropolitan. As a matter of fact, this is of year for the visiting, as well as the local, artist. The dull thud has evidently communicated itself to Europe, for two "handlers of the ivories," Siliti and Zeldenzus, who had meditated an invasion of our country, seem to have heard something of drop, and have realized that the walking back to Europe is liable to be very bad, hence they abandoned the trip. Siliti can easily be misled; the "flying Dutchman" we should have liked to have heard, for he was announced as a Bach specialist. It is just a bit obscure what the latter implies, but if it portended exclusive Bach programs, I am afraid his audiences would have taken to the woods very early. This country, after all, has a curiously correct instinct in sizing up men. I have in my mind now a foreigner who came among us some years ago and was quite well received. He settled in New York and made periodic concert tours, always fairly successful, "*peradeur vic in Deutschland*" (just as at home). A very capable business man engaged him as head of a conservatory, which bore his name; after a while he left his own school, which still continued his name as trade-mark, proving that it might have been as bad as any other name. He was reputed to receive a fabulous price for private lessons; all this time the man was swaggering around on clay feet, and the inevitable crash came; he gathered his Lutes and Penates and returned to the Fatherland, where he will readily drop into the same position he held before he emigrated. And there are many more just hanging over the precipice—and they will go over; it only takes some longer than others.

Reverting once more to the fruitful theme of the foreign artist, I for one am free to confess that his present temporary eclipse is somewhat unmerited. Now let us be frank for a few moments and discuss only the pianists. Raphael Joeeffy may be considered *hors de concours*. Then there is Madame Bloomfield-Zeisler, who is a splendidly equipped virtuosa, also endowed musically in every direction most highly; and, finally, Mr. Godowsky is with us, for whom the piano never possessed any terrors, and who in every way is a most exceptional pianist of the highest rank. These people can at any time give sensational performances of extraordinary programs. Whether they also excel in teaching is neither here nor there. It is true that Mr. Godowsky has yet to win his spurs in those European art centers where his confrères have already achieved success, but no one need have fears on that score. They can safely avouch of good, serviceable pianists. It matters not what these may say about it, or what their managers print on programs; their self-imposed "high-falutin'" dignities avail them not; "*they are not in it*" with the above-named three players. It would be invidious to begin naming the rest, among whom the writer may, perhaps, claim to occupy a humble niche, for every large city can boast of possessing good pianists by the score, but they are easily disposed of as against the foreign comers,

who has made a lifelong business of playing, who practices while we teach, and who plays better, because he does nothing else. Hence, the failure of the visitor as a concert attraction by no means helps the local artist, or proves that the American artist is gaining the ascendancy over the intruder, for if the average concert-goer, who does not care a fig for the nationality of the executant, but only for his individual enjoyment, does not relish the splendid performances of the foreigner, how can he be expected to pay for the inevitably less artistic offerings of the average local performer?

What a splendid example Verdi is giving to the musical world! At the age of eighty-five he has just published four important sacred pieces for soli, chorus, and orchestra, which are said to be a distinct evolution and development of his great "Stabat Mater," published thirty years ago. Constant progress marks his career. "Aida" began a new epoch, "Otello" and "Falstaff" followed, and there seems to be no limit to his greatness. I hope to hear the latest works performed by some of our large choral societies. Here is an instance where great ability and persistent working power are coupled, and Mr. Verdi has had reason to be fairly satisfied with the result of his labors. Mascagni, Leoncavallo, and the other pigmies of the new Italian school, who thought that they had safely planted the old man, may now consider him their Nemesis. Even Puccini and Puccini sink into insignificance in comparison with the many-sided Verdi; as for Mascagni, Squitani, and several others, their worst does not figure at all when contrasted with really great achievements.

SOME COMMON FAULTS.

BY WM. C. WRIGHT.

MANY amateurs are apt to make mock asseges by striking the bass just before the treble. The effect is a uniform "ter-ran, ter-ran" (accent on the last syllable). One might suppose this defect to arise from a want of coordinative power over the muscles, were it not easily proved otherwise. It proceeds, no doubt, from a false notion of style or expression, as this "fad" often infests a whole community of players, and is especially observable when an attempt is made to play a choral or other piece of slow music. This method should be shunned.

Another fault quite frequent is the playing of all staccato notes equally short, whatever their written length. Surely, staccato quarters, eighths, and sixteenths are not each and all to be as short as possible. The width of detachment should vary with notes of different length. Perhaps a good rule would be to give quarters and eighths one-half their value in sound and the other half in silence where round dots are placed over or under the notes, and one-fourth of their value in sound and the other three-fourths in silence when wedge-shaped marks are used. Of course, very short notes are to be played as much detached as possible. It would not be a bad idea for the pupil to be impressed with the fact that staccato marks are actually indications of rests, and should be as carefully heeded as any character called a "rest."

One more fault is with players of a duet, when, as sometimes happens, each performer seems to be aiming to drown the other, both have apparently conspired to smother the piano. Perhaps the cause of this display is often a conception of magnitude; they wish to intensify immensely, and thus they immensely intensify of the sensitive. Any way, we would say, "Please don't do that way." Play nicely, clearly, reasonably, with unity of shading and rhythm; and be sure not only to strike the first note of the finishing measure together, but also to give the final notes or rests with simultaneous precision.

—The road to eminence and power from obscure condition ought not to be made too easy, nor a thing too much of course. If rare merit be the rarest of all rare things, it ought to pass through some sort of probation.—Edmund Burke.

No 2720

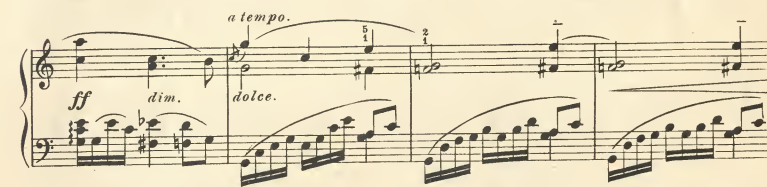
PRIZE SONG.

(DIE MEISTERSINGER. WAGNER.)

W. J. BALTZELL.

Molto moderato.

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DANSE UKRAINE.

F. KIRCHNER.

SECONDO.

Allegro con fuoco.

mf *cresc.* *sf*

p

sf *p*

con anima. *mf* *cresc.*

f *dim.* *p*

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DANSE UKRAINE.

F. KIRCHNER.

PRIMO.

Allegro con fuoco.

mf

p dolce. *f con fuoco.*

p dolce.

con anima. *mf* *cresc.*

f *dim.* *p*

The Ukraine is a district in the southwestern part of Russia, in the neighborhood of Kiev. The inhabitants are Slavonians and Russians. This was once part of the country of the Cossacks.

SECONDO.

f

dim. *p* *Fine.* 4 *mf*

dim. *poco rit.* 4 *p*

a tempo.

poco rit. *frisoluto.*

marcato.

ff con fuoco. *dim.* *D. C.*

PRIMO.

f *dim.*

p *Fine.* *p scherzando.* *mf*

dim. *poco rit.* *pp a tempo.*

a tempo. *p* *dim. poco rit.* *frisoluto.*

8 *ff con fuoco* *dim.* *D. C.*

To Mrs. C. F. Ellis.

IN FAIR POLAND.

MAZURKA.

T. L. Rickaby, Op. 9, No. 2.

Tempo di Mazurka.

The first system of the musical score for 'In Fair Poland' consists of five staves. The first two staves are a grand staff (treble and bass clef) with a 3/4 time signature and a key signature of two flats. The music begins with a forte (f) dynamic. The first staff contains a melody with various ornaments and fingerings indicated by numbers 1-5. The second staff provides a harmonic accompaniment. The third staff continues the melody, featuring a mezzo-forte (mf) section. The fourth and fifth staves continue the accompaniment and melody respectively, with the melody ending on a half note.

The second system of the musical score continues from the first system. It consists of five staves. The first two staves are a grand staff with a forte (f) dynamic. The third staff continues the melody, marked mezzo-forte (mf). The fourth staff concludes the main piece with a 'Fine' marking. The fifth staff is a separate section labeled 'TRIO' in a smaller font, featuring a different melody and accompaniment in the same key and time signature.

Musical score for page 10, measures 1-12. The score is in 2/4 time, key of B-flat major. It features a piano accompaniment with a melody in the right hand and a bass line in the left hand. The tempo markings include *f*, *poco rit.*, *ff a tempo*, *rit.*, *a tempo*, and *D.C.* at the end.

FASCINATION. L'ENTRAINANTE.

GAVOTTE DE SALON.

Edited by T. von Westernhagen.

CARL WEBER.

Musical score for page 11, measures 13-24. The score is in 2/4 time, key of B-flat major. It features a piano accompaniment with a melody in the right hand and a bass line in the left hand. The tempo markings include *Allegro. M.M. ♩ : 76*, *f*, *p*, *f*, *mf*, *pp*, *ritmico.*, *poco rit.*, and *fa tempo*.

Musical score for page 12, measures 1-12. The score is in G major, 2/4 time. It features piano accompaniment with various dynamics and articulations.

Dynamics: *mf*, *f*, *mf*, *f*, *mf*, *f*, *mf*, *f*, *mf*, *f*, *mf*, *f*.

Articulations: *poco rit.*, *a tempo.*, *molto cresc. e rit.*, *a tempo.*

Musical score for page 13, measures 1-12. The score is in G major, 2/4 time. It features piano accompaniment with various dynamics and articulations.

Dynamics: *mf*, *f*, *mf*, *f*, *mf*, *f*, *mf*, *f*, *mf*, *f*, *mf*, *f*.

Articulations: *poco rit.*, *a tempo.*, *molto cresc. e rit.*, *a tempo.*

Elfin Dance.

No 2726

Edited and fingered by
Maurits Leefson.

Vivace con grazia.

Reigen.

Adolf Jensen, Op.33, No.5.

[illegible]

This page of musical notation contains five systems of staves, likely for a piano and a vocal or solo instrument. The notation includes various dynamics and markings:

- System 1:** Features a piano (p) dynamic, a crescendo (cresc.), and a mezzo-forte (mf) dynamic. The tempo is marked *And.te* (Andante).
- System 2:** Features a mezzo-forte (mf) dynamic, a piano (p) dynamic, and a mezzo-forte (mf) dynamic. The tempo is marked *And.te* (Andante).
- System 3:** Features a piano (p) dynamic, a mezzo-forte (mf) dynamic, and a piano (p) dynamic. The tempo is marked *And.te* (Andante).
- System 4:** Features a piano (p) dynamic, a mezzo-forte (mf) dynamic, and a piano (p) dynamic. The tempo is marked *And.te* (Andante).
- System 5:** Features a piano (p) dynamic, a mezzo-forte (mf) dynamic, and a piano (p) dynamic. The tempo is marked *And.te* (Andante).

TRIUMPHAL MARCH.

"AIDA" - VERDI.

Arr. by H. Engelmann.

Intro.
Tempo di Marcia.

March.

mf melodia mar.

f *p* *f* *p* *mf* *ff*

cresc. *p*

grandioso

ff *mf* *ff* *ff*

calmato *p* *cresc.*

Bravura *ff*

stringendo *ff*

sub.

WHEN LOVE IS KIND.

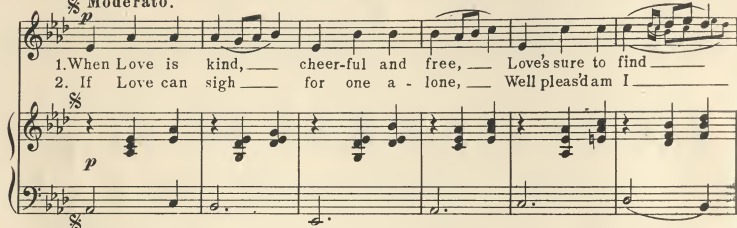
Words by THOMAS MOORE.

Old Melody arranged by A.L.

Allegretto.



Moderato.



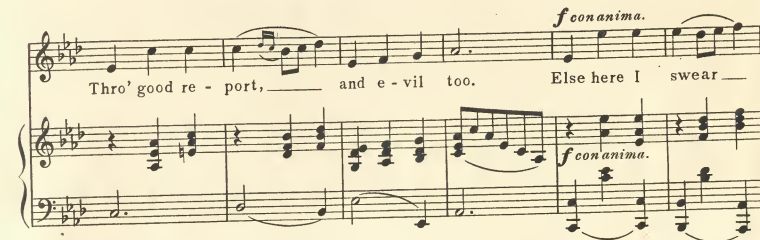
con espress.



risoluto.

D. S. *p* con espress.

f con anima.



(Laughing.)



No 2725

FOREVER MINE.

Words by
Dr. J. N. TILDEN.Music by
H. W. GREENE.

Moderato. *espressivo*

That first sweet kiss from thy pure lips up-on my

Andante.

cheek, Can nev-er be for-got while heart to heart can speak; The

Tempo Io. *Largamente.*

word of ten-der love that souls re-spon-sive seek, Is mine, sweet

love, Is mine, sweet love, for-ev-er mine.

f *ff* *rit.*

Moderato. *p*

Your first sweet kiss, dear love, 'twas naught but

Andante.

this, Has bound my life to thine, to thine in chains of bliss; Its

Tempo Io.

gen-tle pres-sure still is mine, Is mine, that kiss, Is

Largamente. *ff* *pp*

mine, dear love, Is mine, dear love, for-ev-er mine.

ff rit. *p*

The Dancing Sprites.

Tanz-Geisterchen.

C. Bohm.

Allegretto.

p scherzando.

Fine.

p dolce.

f

dim.

poco rit.

pa tempo.

f

mf scherzando.

f

dim.

D.C.

TEACHERS AND PUPILS.

BY GEORGE LEHMANN.

TEACHING is a separate and distinct art. Its higher endowments do not and can not depend solely upon musical gifts. The really able teacher possesses by nature or acquirement, or perhaps both, that same faculty of diagnosis which enables the physician to arrive quickly at the disease itself, and to decide, with the utmost precision, upon the surest treatment to effect a cure. Kindness is unquestionably one of the first and most important requisites. Not that kindness is born of pecuniary considerations, but rather that quick, warm heart-throb which seals at once the bond of respect and affection. And allied to the impulse of kindness should exist that intelligence and discernment which first discovers the need of help in other forms than musical suggestions, and afterward delicately contrives to remove or modify such necessities.

The really able, talented teacher feels the pulse of his pupil. The stumbling-block in a pupil's progress is not always the absence of musical intelligence or mental alertness. If the experienced professional performer is frequently embarrassed by nervousness and anxiety, how much more easily prone to temporary disorders is the pupil who is anxious to do himself justice, anxious to please his teacher, nervously eager to offer satisfactory evidence of earnest study! And just here the teacher's duty—kindness—steps in to give relief and assistance.

The administration of such kindness must often, however, be cunningly accomplished. It is an operation either telling in effect or utterly useless, according to the cleverness or dullness of the operator. To dispense such kindness successfully, it is of the greatest importance that the pupil's temperament and manner of thought be clearly understood by the teacher; for the ability to teach well begins with, but does not end in, knowledge of the art which is being taught.

The responsibility resting on the teacher can not be overestimated. Correcting technical blunders and poor phrasing, altering the conception here and there—these are duties requiring only common intelligence and conscientiousness. Every pupil should be treated according to his peculiar talent and individuality. Above all things, the teacher should begin by firmly establishing in the pupil's mind parity of thought and purpose. He must allow no ostentation to germinate, no false pride, no inclination to exhibit ability at the expense of modesty.

In the earlier stages of technical development even the most gifted pupils are unable, without competent assistance, to battle with the difficulties which constantly present themselves. It is not enough to say to such pupils, "Never do this or so," or, "This is the best and surest method." It is necessary to get at the very root of the difficulty. No real knowledge is requisite to string together meaningless but high-sounding phrases. It is one of the simplest matters imaginable to mystify a pupil, and to do so with an air which muddles all doubt. But it is indeed a serious and formidable undertaking to clear away the dense forest of difficulties which has overgrown the pathway of art.

A brief and simple definition of a teacher's duties is quite impossible. The duties are too numerous; the circumstances and conditions too varying. But give a pupil the best that is in you. Give him the results of your own thought, experience, and observation. He is a sacred trust; and in that hour when the young or inexperienced teacher first realizes the sacredness of this trust, in that hour he begins to equip himself with the strength, the dignity, and the purity of purpose which the responsibility of his position renders imperative.

In view of the fact that teachers are so numerous; that they all have their acquaintances, friends, and a circle of admirers, by all of whom they are lauded and commended; and that, as the general public is not in a position properly to estimate the worth of services which have not a clear and definite commercial value—dwelling only upon such conditions, we have reason to sympathize with pupils, especially those of exceptional

THE ETUDE

talent, and to wish that the difficulties and dangers which surround them might be lessened. But this is a question that must be passed over; for it defies solution or modification. Some general suggestions may, however, prove helpful.

The first years of studentship are too often fittered away. Frequently, they are more valuable than any other period of the pupil's development; and, though they decide so much for the future, their importance is either underestimated or utterly ignored. These first years mean much more than the acquirement of technical ability. They influence and develop character and ambition; and if they are years of earnestness and fruitful study, the future may be awaited with less anxiety, less dread of disappointment or actual failure. The immediate practical results of such beginning are less important than the lasting effects produced upon the character by good discipline and conscientious endeavor.

Pupils are too much inclined to believe that, being pupils, much is not expected of them; that their work need be only sufficiently satisfactory to escape censure; and that they need not aim at the finish and good style displayed by the artist. In this belief they, unfortunately, are encouraged by their instructors, who are not very exacting in their demands, on the ground that the pupil has not yet arrived at that stage of proficiency where anything artistic may be expected of him. It may be readily imagined that such reasoning often rests in the destruction of artistic possibilities. The aim is never high, and the achievement is even lower than the aim.

Then, the pupil should not be too dependent upon guidance at any period of his studies after good groundwork has been laid. He should early develop the faculty of self-criticism, never contenting himself with mere aid or suggestions, but carefully endeavoring to reason out the principles that lie at the bottom of his education and his art, applying these principles and enlarging upon them in all his work.

Close as should be the relations between teacher and pupil, and eager as the latter should be always to carry out the wishes of the former, yet should he early endeavor to appreciate that one day he must be independent of all support, and that the sooner he begins to think for himself, regardless of where such thought may lead him, the more rapid will be his development, the surer the road to artistic achievement.

Those pupils who do not early *invent*, and are content merely with being taught; who never subject their work to the knife of their own honest criticism; who are not eager to stamp their art with individuality—for those the hour will never arrive when the teacher can resign his work of discipline and education, throw off the mantle of reserve, and pass into the cherished relation of friend.

To whichever branch of art the student has dedicated his life,—whether it be art of playing or singing,—he should always remember that true musical happiness is born of true musicianship; that playing and singing are merely vehicles of expression, no matter how great the degree of perfection attained. And if these do not go hand in hand with thorough musical knowledge, the soul of the art itself is lost to them forever.

—Many pupils fall into the habit of stumbling, of playing everything in an isolated manner. A good way to correct this is to make the pupil count phrases as measures—that is, suppose that the piece is a waltz in which the phrases are of four measures each: instead of counting each measure one, two, three, let him count each measure as a triplet, and count the four measures as only four beats, ending his "wholesale" measure with the end of the phrase. In doing this he does not feel that he has come to an end of anything until he has finished the phrase. By this method of counting there is a sense of continuity that compels him to keep on brokenly to the end. Besides breaking up his bad habit of stumbling, it makes phrasing more and more real and actual to him, and this makes him feel the musical content of what he plays, and thus leads him to give out musical thought when playing rather than meaningless notes.

A WORD OF ENCOURAGEMENT TO YOUNG PIANISTS.

BY C. FRED KENTON.

It very often happens that a young artist who has at his finger-tips all the skill, and in his head all the knowledge necessary to enable him to become a knight of the keyboard fails to achieve anything like success simply because of some fault of character which he himself has never given attention to, and of the very existence of which he is often ignorant. How many of us have seen young men, fully equipped for the art-life which they are about to enter, fail miserably—seemingly, through no fault of their own? They have knowledge, technique, application, studious habits, and a desire to get on. Why, then, do so many of them fail to become famous pianists? and how is it that in nine cases out of ten they have to devote their lives to teaching?

There are many answers to these questions, the first of which is the everlasting one that the musical profession is terribly overcrowded. Yes, but there is always room at the top! It is not necessary for a pianist to have genius before he can reach the very front rank of performance, and very honorable distinction and much worldly success may be gained by pianists who have not a particle of genius. I think that all teachers of music will confirm this statement. We will take it for granted, then, that we have a young man, ambitious, talented, and full of the spirit of go-ahead. He begins his efforts to make an impression on the public. Perhaps he gives a recital in one of the public halls, and issues tickets for the press. If he is modest and free from nervousness, he will next day see in the papers various notices, most of them availing him praise as "a thoroughly sound pianist," but some of them going so far as to say that he is anything particularly wonderful. So far, so good; his recital has served its purpose; he has secured a slight advertisement; he has shown what he can do, and he is satisfied. The next thing to do is to secure engagements. This is much easier said than done. He tries to secure engagements, and, of course, fails; and in the meantime he has to live. Now, here comes the difficulty. He can not live by his engagements because no one will engage him; there is nothing else to do but teach. So he glides into a daily round of hard work, and the chances are a hundred to one against his ever rising from this position. He is discouraged, and in the future music means nothing more to him than teaching, teaching, teaching.

But a musician who has great strength of character, combined with an ardent desire to succeed, will take care that he does not drift entirely into teaching, but will persist in seeking engagements, and will persist until he gets them.

It would be well if our young pianists would remember that anything reasonable can be accomplished in this world, if only the desire to accomplish is strong enough. Strength of character and the power to wait patiently are all that is needed; true talent must tell in the end. Even our greatest pianists have had to wait years before success came, and you, who are not a genius, but have only talent, must not expect to become famous all at once. Paderewski himself worked for a long time without any adequate recognition, and if he had lost confidence in himself and given up the struggle, wearied and tired out, he would most likely at the present moment be earning his living as a teacher.

Of course, I do not in any way wish to decry the teaching of music; teachers we must have, and the profession is a very noble and honorable one. Yet, at the same time, those who have talent sufficient to enable them to make names for themselves by interpreting the works of the great masters should not despair if success does not come all at once; it must be fought for, and provided the fighter has sufficient strength and patience, it is bound to come in the end.

—"As all matter is composed of atoms, so is life composed of opportunities; and the best life is that one in which fewest of the component parts are lost."

HOW TO TREAT PUPILS WHO HAVE PREVIOUSLY STUDIED WITH ANOTHER TEACHER.

[THERE are several interesting questions connected with the question of how to treat pupils who come to a teacher after having previously been under the instruction of another teacher. In order to throw some practical light on the subject the editor sent out letters to a number of teachers in various parts of the country and Canada asking for answers to several questions bearing on the subject. These questions and several replies follow.—Ed.]

1. When some one who has previously studied with some other teacher comes to you for instruction, what kind of an examination, if any, do you make?
2. What bearing do you adopt in reference to the previous instructor, as regards criticism or comment upon the character of his work?
3. Do you allow the pupil to continue with the pieces and études given by the former teacher, or do you immediately give new work? At what point do you begin your instruction—that is, keep right on from the grade the pupil has reached, or go back somewhat?
4. Do you use any special exercise to break them into your method?
5. Do you find better preparation to-day than you did ten or fifteen years ago?

FROM E. VON ADELUNG.

1. HAVING been informed what pieces the pupil played last, I ask him to try a piece which I select from the file of Etudes I keep on hand. If too difficult, I give him another, until I know pretty fairly what he "does not know."
2. If the pupil's work praises the teacher, I praise him; if not, I keep my own counsel; for the defects are often the fruits of laziness, carelessness, or indifference than the consequences of the teacher's incapacity or omissions. The number of teachers who by kindness combined with firmness understand how "to bring a pupil round" is indeed very small.
3. Pieces which are spoiled can never be restored; therefore, I prefer giving a new piece at once. As to studies, notably my vanity, but especially my experience urge me to give one of the books of my "Twenty-four Studies." But if they have just commenced some books of studies, such as Beethoven, Heller, Cramer, or Clementi, I defer my studies until some later time.
4. I have a pretty complete assortment of studies on my shelves, among them those of Czerny of all grades and the four volumes of Wm. Mason's "Touch and Technique," which, however, partake more of the nature of exercises than of studies.
5. I begin my instruction at the weakest point; the pupil must be supplied above all with what he needs most.

Yes. Most of them I have printed, or in manuscript; some I compose as the occasion requires. In fact, I appreciate exercises more than studies; the latter, however, I consider indispensable in order to impart perseverance in playing difficulties, and muscular strength in enduring fatigue.

One ought to find it, and perhaps discovers it in a small number of "exceptions"; but not in the majority. The form changes. Methods have improved, but pupils—not. There is the same indifference to solid progress, the same antipathy to practicing, and I might add—mental work, as prevailed fifteen years ago.

FROM W. F. GATES.

AN oral examination or questioning to find the extent of the pupil's knowledge or ignorance, or abilities or disabilities. But it is not safe to take the pupil's word on the latter points; for that, one must have heard several recitations and arrive at his own conclusions. The pupil is not often competent to diagnose his own case.

I used to be harder on "the other fellow" than I am now, and I don't do that in a few years I will begin to think he was about right, anyway. A teacher should

be judged not in the light of the pupil's present abilities, but in the light of his former disabilities. Not by what the teacher has made of him, but by what the teacher has tried to make of him. The pupil may have been such material that the angel Gabriel could not teach him to blow a horn if he tried through out all eternity. I wait until I see what I can do with a pupil before saying much about previous methods. In this respect, if in no other, I try to do as I would be done by. After a while, if my methods are superior to my predecessor's, the pupil will realize it without my telling him. If they are not, the less said about it the better.

I prefer that a pupil review, in the best shape in which he is enable, some of the work he has previously done. This enables him to present himself to me in his best aspect. I soon branch out into other material in order to keep up the pupil's interest and have him feel that he is making an advance. The whole thing is a failure if the student does not maintain a lively interest in his work.

The only "method" I try to use is applied common sense. I'll admit that it is frequently hard to "break down" into good common sense methods, to quote the phraseology of the question. But if there has previously existed a good grade of common sense in the pupils, it will soon begin to show itself practically in their musical work. If they have previously been made up of whims, caprices, and uncertainties, without the balance wheel of education or judgment, the "breaking-in" process is a tedious matter. It is like the time at which an education should begin—the breaking-in ought to have begun with their grandfathers (or at least with their mothers).

Fifteen years ago I would not have made a complete witness as to the preparation the musical world was getting. But I know I am giving enough better preparation to my pupils than I received in my earlier study. But I suppose most teachers can say that.

FROM J. E. P. ALDOUS.

I FIRST proceed to find out how far pupils have gone in scales, arpeggios, etc. Secondly, then to find what is known of the backbone of music, whether the student knows thoroughly known, and if any theory. This determines what grade the student belongs to; what has to be done in the way of technique and theoretical study.

I endeavor, so far as possible, to indorse the work done by previous teachers. If anything has to be radically altered, I try to do in such a way as to avoid putting previous teachers in the wrong; for I hold it to be one of the worst things for one teacher to run down or criticize another, except in the case of those who are obvious humbugs.

I prefer to commence with quite new work, unless I find something better. I endeavor to keep on the same line as the former teacher, if it seems the right one, by continuing to use the books already given if I approve of them. I try to carry the pupil straight on from the point arrived at, unless there are some radical faults to be corrected. I do not see the use in going back to a grade already passed.

I have certain special exercises, both in scale and arpeggio work, that I always give a new pupil unless I find the scale and arpeggio work goes well in the way that has been already learned.

FROM WILLIAM BENSOW.

MY usual plan is to ask the pupil to play some piece, not necessarily the last, that was studied. That will show how he stands as to phrasing, touch, pedaling, etc. A question or two as to key, signs, terms, and a scale and arpeggio form with accents will disclose a good deal.

It is not necessary to criticize the method of the former teacher, for you must take the pupil just as he stands at any rate, and it is impossible to say whether the defects are due to former teaching, or native awkwardness, or what not. It is both undesirable and unjust to criticize when one does not know the facts in the case.

If I think any of the pieces and studies formerly used will suit the exact conditions demanded by the pupil's progress, I use them. I give the pupil what I

judge is the very best for his present condition, regardless of what he may think in his grade.

I do not have any pet exercise, but give what will most thoroughly and easily fill his greatest need.

Yes. Studies are more musical and interesting, and they are better graded; and as music is being more and more popularized, there is a lesser interest and enthusiasm on the other hand, in my town school children. But, on the other hand, in my town school children, as so overlaid with their studies that they can find as much time and zest for practice as they themselves would like.

FROM FRANK L. EYER.

I, in the first place, I talk to the pupil for about ten minutes, asking how many lessons he has taken, of whom, and what studies he has used. I endeavor to draw him out in order to find just what he knows about music in a general way, aside from actual performance on the instrument. Next I have the pupil play for me. As a rule, he will play for you his favorite piece, so that one can get an idea of his musical taste and training in this direction. Allowing much for nervousness and want of practice, I note particularly the position of the hands, fingering, and sense of rhythm at this performance.

A few more questions about the piece just played, and then I put a rather easy composition on the rack for him to play at sight. Before allowing him to play it, however, I question him as to the signature, time, tempo, etc., and then, requesting him to count aloud, I let him go ahead. This test reveals much, and I consider it one of the most valuable a teacher can make. If it is poor, point the way to run down a former teacher. If you can speak good of a person, speak; if not, keep silent.

Yes and no. Where he has a book of good standard studies I sometimes allow him to continue for a time with them, provided his progress is satisfactory. If it isn't, I get him to work at something I deem more suitable.

This depends upon circumstances. If a pupil has not too many faults to overcome in order to come up to my standard, I allow him to go on from the point where he left off as nearly as possible.

If it is necessary to put him back, it should be done in such a politic manner that he will be wholly unconscious of it.

There is but one method, and that is the right one. Every teacher should have a little exercise to teach the staccato touch, legato, or portamento; to loosen the wrist, etc. Should a pupil lack in any of these, then the exercises must come in play.

Yes. Especially is there an advance in musical taste. It is wonderful the amount of good music you will find day in, out-of-the-way places. THE ETUDE and other musical journals have done much to spread the gospel of good music all over our land, and a higher musical taste and better methods of teaching is the result in nearly every instance.

FROM E. J. DECREEVE.

I MAKE no oral examination. After the pupil has played a piece, a study, a few scales, or possibly other technical figures, I am able to discover the weak places and know what remedy to apply.

I simply refer to what, in my judgment, is necessary for the pupil to know, and incidentally to what has been overlooked, letting the pupil draw his own inferences. I make no personal mention of any teacher.

I always advance the pupil along the line of work commenced under a former teacher; provided, of course, the pupil is on the right track, both as regards technical requirements and general character of pieces employed. If the pupil has been neglected in these important matters, I never hesitate frankly to say so, and frequently the pupil, for his or her own good, must return to the first round in the ladder.

I have no special exercises, save as these may be necessary to use in meeting individual weaknesses, in which case I construct them myself to meet the required need.

Yes, decidedly; at least, so far as competency in teaching is concerned.

FOUNDATION TEACHING.

BY PERLIE V. JEEVES.

THE crying need of the times is for competent and thoroughly equipped foundational teachers. The day when any teacher was good enough for a beginner is rapidly passing away, and parents are beginning to realize that upon the first teacher rests a weight of responsibility as great, if not greater, than that which devolves upon any of his successors. The first teacher can be a power for good or for evil, as habits, either good or bad, formed by children are with difficulty eradicated in later years. Statistics collected a few years ago proved conclusively that only five per cent. of all the piano students in this country ever learned to play legato; the other ninety-five per cent. failed to acquire the most elementary principle of artistic piano playing. This truly is an appalling state of affairs; but astonishing as these statistics are, I can, from my own experience, "go them one better."

For the past eight years, as head of the music department in one of the oldest and best known boarding-schools for girls in New York City, I have had hundreds of pupils from all over the country. In all the time I have been connected with the school I have never known one pupil that could play legato when she came to me.

Now, what is responsible for this almost incredible state of affairs? Undoubtedly, incompetent foundation teachers.

The number of young teachers who are doing excellent work is increasing every year—all honor to them for it; but as not many of my readers acquainted with at least one girl who, having taken a few lessons, feels competent to undertake the education of children in music? These are the teachers who are doing such incalculable injury to the pupils who come under their care.

What should be the equipment of the foundation teacher?

First, she should have a thorough education in music—that goes without saying.

Second, she should have some knowledge of kindergarten theories and methods.

Third, she should have had some experience in teaching either at a normal school or under the supervision of a good teacher.

Fourth, she should have patience, tact, and a love for and thorough understanding of children.

If to all this she add a thorough knowledge of the Clavier theories and methods and of Dr. Mason's "Touch and Technique," she will be at least competent to teach beginners.

Supposing the teacher to possess all these qualifications, what should be accomplished with the average pupil in the first year of study?

She should learn to read and play notes on, above, and below both staves accurately and rapidly. Then she should learn to form all intervals and chords in every key, and to name them by ear when played by the teacher; and also to form the major and minor scales, and to play them with accuracy and rapidity. She should be able to distinguish all kinds of touch on hearing, and she should be able to distinguish all varieties of rhythm. They should be thoroughly familiar with right and wrong muscular conditions, and he able to assume and keep the former at will. Her fingers should be trained to promptness and perfect equality of tip and downstroke. She should be able to play all kinds of touch on hearing, and she should be able to distinguish all varieties of rhythm. They should be thoroughly familiar with right and wrong muscular conditions, and he able to assume and keep the former at will. Her fingers should be trained to promptness and perfect equality of tip and downstroke. 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THE INVASION OF VULGARITY IN MUSIC.

BY ARTHUR WELLS.

SOMETHING must be done to stop the deluge of the so-called "popular music" which is flooding this happy country, doing more harm in an evening than scores of conscientious, earnest musicians can accomplish good in a month.

If one goes into a music store to day and examines what lies conspicuously on the counter, one finds a profusion of idiotic and unmusical "coon" songs, a mass of badly composed two-steps and marches, and a general confusion of rubbish; and also, this is what "sells".

Every one is a "composer" to-day; and position in society can be said to be assured only when one has "composed" a two-step or waltz, "arranged for publication" by some well-known local musician. These wretched things sell, also, because one's friends, after all, must step up and buy in order that the gifted "composer" can find the miserable tune lying on the piano when next he or she comes to call. But you will also find the "coon" songs on your friend's piano when you go to his home, and the chances are that he will insist upon "refering" a few of them for your edification.

This may all seem trivial enough, but it has, unfortunately, a far deeper significance, and little by little the people at large have forgotten the noble melodies which used to interest and please them, and have sold themselves body and soul to the musical ("O Stan, who superintends the construction and propagation of this style of thing. Pass along the streets of any large city of a summer evening when the windows are open and take note of what music you hear being played. It is no longer the great masters, or the lesser classics—not even the "Salon-composers" that used to be prime favorites with the boarding-school muses. Not a bit of it! It is "rag-time"—"coon" songs, skirt dances, and all the rest of the tawdry crew.

How can we regard this invasion of vulgarity in music other than as a national calamity, in so far as the mental attainments of the nation are concerned? Is it for this that so many earnest, honest American musicians have spent their lives? Is it for this that the grand orchestras of Boston, New York, Cincinnati, and Chicago exist? Has all that the real workers—the pioneers of American music—strive to accomplish, did accomplish, really been in vain?

Surely, no one will deny that music does influence people—almost all people—greatly; and if that be so, and if it so, we should be careful as to what music is presented for their consideration.

This cheap, trashy stuff can not elevate even the most degraded minds, nor could it possibly urge any one to greater effort in the acquisition of culture in any phase. I do not deny that some of these melodies are nastily superior to others. Among those at present much before the public which are objectionable I will quote the Chevalier cooter songs, of which (notably "Old Dutch") has just claims to consideration as art products; or "Two Little Pumpkin-Colored Coons," which has the merit, at least, of humorous interest of an elementary description, and which is also written fairly correctly; "I Loves Yer in the Same Old Way," which is analogous to the Chevalier songs, and a few others. Every one knows what the "best" in music is, and I have always maintained that a person who cares for music at all can easily be brought to an appreciation of that same "best," and a liking for it. But there must be no administering of antidotes. If men are endeavoring to cause an elementary musical mind to appreciate Beethoven, you must not let him escape you and visit a vaudeville show, even for a single night, or you will find yourself the next day sent back waken in your work.

These people have such a strange idea of what the word "melodious" means. They will claim in an obstinate fashion that Bach is unmelodious, and that the works of the vaudeville composers are, to their ears, very tuneful; but this is merely a question of degree. You should have little difficulty—if you go about it in

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the right way—in making such a person learn to regard the "coon" songs with positive abhorrence, and turn to Schubert and Schumann when in search of true melody and that sense of relaxation and comfort which music at its best can bring to the most tired and fevered brains. There is certainly no repose in the degrading vulgarity of a "rag-time" melody, or the degrading exhibition of a "coon" song shouted hysterically by a noisy mob.

In other words, this evil actually exists. This plague of trashy music is upon us, like an epidemic of cholera, and it is not necessary to spend more time in asserting that a disease the evil effects of which can be seen (or rather heard) every instant and in all places really exists. Let us rather plan a remedy, for remedy there must be, and the persons to bring about a change must be the actual musicians of the country; the men who love their art, and treat it as an art, not as a business. They are the only ones who can combat this thing, and they can only accomplish any tangible results by working together.

Any man or woman claiming to be a musician and yet unwilling to go out in battle against this musical vulgarity has no claims to consideration as an artist, and, indeed, in so refusing they are allying themselves with the "composers" who scratch this rubbish together, and with the public to which they cater.

In answer to questions certain to be promulgated as to what can be accomplished, I would say: The educated musician individually ought to be the equal of many uneducated ones, but he must fight all the harder to make that superiority felt. He must force his individuality upon those with whom he is brought into contact, and he must fight to win. For the individual working in this fight there will be hard work and little glory; but a great artistic reform can not be promulgated and completed alone by a few of us who write articles or talk noisily in the market-place. It must be everybody's fight, so far as true artists are concerned.

The fight for noble standards and pure ideals in music must be made by the musicians themselves, nor must it be made socially.

At present our unworthy opponents have the best of the fighting, but if the musicians—the real musicians—will arm themselves for combat, and not leave the battlefield until this hideous hydra is stone dead, we may win. —*A. Music.*

WOULD-BE TEACHERS.

BY F. R. HAWKINS.

THE office of teaching is a high one, carrying with it great responsibilities, and it can not be taken up and followed successfully without much previous thoughtful study. There are entirely too many so-called piano instructors in this country endeavoring to eke out a precarious existence at teaching when they could better employ their time in other vocations. I have devoted considerable time and attention to this subject within the past eight or nine months, my investigations covering territory in the States of New York, New Jersey, Connecticut, and Massachusetts, the smaller cities being the special objects of my research, for the reason that I wanted to know just how matters stood in those places. Besides, I wished to fortify myself so that I could draw a comparison between the work accomplished in the sparsely populated districts and the success achieved in the business centers.

If one should base his conclusions on the number of piano teachers in the cities, towns, and villages in the States mentioned, he would at once declare that the United States is the most musical country on earth; and, if there be the same number in proportion in other localities, no other nation can ever hope to catch up with us.

I used to think that New York was the cheapest place in which to secure piano lessons, for it is no unusual thing to see advertisements stating that instruction can

be obtained for fifty cents a lesson, but there are places within forty-five miles of the metropolis where the rates are only thirty-five cents a lesson, or five dollars a quarter of twenty lessons. Now, this is somewhat startling, is it not? And yet, if you look into the matter, you will see that it is not. In every instance where the rates for instruction were reduced to such a low figure I found that the teacher was either a very young girl or a middle-aged spinster who simply wanted some "pin money," or only gave lessons in music now and then, to "pass away the time."

In the thriving summer resort of Asbury Park I noticed one of these signs, which read: "Fiano Lesson." I immediately went in, and inquired for the instructor, saying that I had a little girl whom I wished to be taught the art of playing the piano. Then I asked:

"Are you from the city? and have you any pupils?" "No, sir; I am from the central part of the State. I've got only three pupils, so far; but I should like to have ten, because, I want to earn enough money to get a bathing-suit. Of course, I can't teach grown-up folks; I don't know enough."

It seems almost unnecessary to make any comments on such alleged teachers, but I must do so, for, as I afterward learned, a friend, who ought to have known better, actually sent his twelve-year-old girl to this incompetent and inexperienced teacher, because he thought it made no difference what kind of a person his child began with, so long as she learned something about music.

The true office of teaching music in any department is the imparting of the art in the highest possible manner, irrespective of monetary gains. No one who is not thoroughly in sympathy with the art itself should attempt to give lessons on the piano or any other instrument. Beware of those people who follow teaching for the sake of making "pin money," or who do it "to pass away the time."

Music teaching is a serious vocation, and one not to be entered into thoughtlessly. It too often happens that pianists—both male and female—rush into teaching as soon as they complete their first or second quarter, and the mistaken impression that they can instruct beginning as well as old and experienced teachers. If the truth be known, beginners should have the very best of instructors, for the impression made in early years will remain with them for a long time.

I wish I might impress upon every ambitious but misguided person to stop and think what he or she is doing before embarking in piano teaching. I would not have any one make a mistake in the selection of a business or a profession; but before any one decides to follow the livelihood of giving instruction in music, let him consider well his adaptability and education for such a career. Think what it means to guide your pupils safely up the heights of musical knowledge. The army of incompetent teachers is already too large; therefore let no one thoughtlessly increase its numbers.

As well might a person who knows nothing of mixing colors attempt to teach painting as one who is ignorant of the rudiments try to give lessons in music.

Of all instruments the piano is the most abused, and it should be the resolve of every one to do what he can to stop this abuse. This can not be accomplished, however, until the number of incapable teachers is decreased. But this will be a difficult matter unless each would-be teacher takes it upon himself or herself to ascertain the true office of this most important vocation.

—The blind fiddler Dylon knew 120 dute concertos by heart, which he had numbered, and any one of which he could play instantly upon its number being mentioned to him.

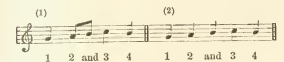
—One must think often to get a good thought, and often to get enough good ones to count; and he must think on many subjects to think well on one. Too many are thinking for thoughts to have much value unless they are many and strong. —*Self-culture.*

Studio Experiences.

COUNTING AROUND.

E. VON ADELUNG.

Do pupils realize how much they miss by not counting aloud? Do they know that all the counting of the teacher does not advance them a tenth part of what counting for themselves would? It is not the counting alone, but the counting aloud, that does the work. In this way the player acquires the rhythmic accent—an accent that is hardly heard but distinctly felt. As an exception, however, may be mentioned here the counting of the little word "and." To insure the striking of the second eighth note exactly middle way between the two counts the teacher will assist the pupil materially by counting loudly "and," but the pupil should never be made or encouraged or permitted to do the same, for it can be taken for granted that in the absence of the teacher that word "and," instead of being a guide, will mislead the inexperienced beginner. As illustrated here, the pupil, without being aware of it, will count the first measure as written in 3, lengthening thereby the measure.



are of four quarters into five quarters. Teachers, do not count for the pupils unless they count loudly with you. If you do you can never be sure whether they count correctly in your absence. All the knowledge of half, quarter, notes, and others and all the knowledge of rests and dots will not prevent grave errors. Truly, we teachers do not, alas, guide very well. But the time has been—and, alas, gone!—when we did, and we feel still truly thankful to those of our own teachers who made us count aloud.

PRIVATE PUPILS' RECITALS.

W. J. MCNALLY.

PUBLIC recitals in which only the more advanced pupils take part by no means discharge the duty which a teacher owes to his pupils and their parents. Those who cease their study before they reach the higher grades are thus deprived from the benefits accruing from the special drill in preparing pieces for public performance, and from the opportunity of learning to overcome nervousness and the fear of a disastrous failure when playing for others.

The private recital, attended by none but pupils themselves, meets the need in this respect, and is possible with any teacher. Variety may be secured by inviting one or two pupils of a teacher of some other instructor, or two or more teachers may combine. The gatherings should be of a social nature, where all will feel perfectly at ease. This will be sufficient incentive for careful preparation without causing the awful anxiety spoken of above, and is right in a line with what they are all striving for, and has this further advantage: that it need not be confined entirely to the more advanced or more talented pupils, but may be taken part in by all.

A TEACHER'S INFLUENCE.

AMÉE M. WOOD.

IN striving to instill musical culture and intelligence into the life of a child, a line of work moving side by side, yet differing from it neither in quality nor degree, is often overlooked or disregarded by the teacher.

"This ought never to be done, and not to leave the other undone," might well apply to the majority who are pursuing a vocation that is second to none in its opportunities and possibilities, and by whom the fact that the responsibility of the position is twofold is but infrequently realized.

Such recognition, however, and its duly outward observance would accomplish wonders through co-operation with all efforts toward imparting musical instruction—a co-operation obtained through the effect of the teacher's influence upon the child's mind and char-

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acter. And yet, though considered apart, the two will be found to combine, to cooperate, and to harmonize, to the ultimate of a successful accomplishment of all ends musical.

To cite one single case in point: A child of a most peculiar temperament was, much against her inclination, placed with a teacher for musical study; and both teacher and instruction, as was evident during the first lesson, she was determined to antagonize so far as in her lay. Adding to an inherited morose disposition obstinacy and combatives as well, she presented a personality which, although manifest in many children, proved the most trying her instructor had yet encountered in the course of her experience. Many would have given up the struggle and retired from the field; but by the exercise of courage, patience, determination, perseverance, hope, faith, and the charity which is love, a change proved, the better, and far from superficial, as time proved, was wrought in the pupil's character and disposition within a few months. In this work there was no aid, but entirely the contrary, from the home friends of the child, whose impatient and severe methods of dealing with her wayward propensities only served to develop and to confirm them.

Years later there came a day when as a successful musician she remarked to this teacher: "I owe what I have accomplished to your influence!"

NEW INTERVALS.

H. L. TETZEL.

RICHARD STRAUSS, Brahms, and those other gentlemen who think they represent modern tendencies in music, will soon be relegated to a second class.

I have a pupil who has invented a new interval—a modern interval—and without any particular strain or effort on her part either. This young lady has evolved the interval C-flat to B-double-sharp, counting upward. If her present unconscious talent for modern music develops with her years, some day she may do wonderful things. What do you say, for instance, to a fugue in the key of B-double-sharp major, on the theme C-flat, B-double-sharp, C three sharps?

There are some things about this teaching business that tend to wear on the nerves.

FOUNDATION TEACHING (9).

T. L. RUCKABY.

I REMEMBER a pupil who came to me after taking some three months' lessons elsewhere. She played a simple little piece through laboriously, but correctly so far as the notes were concerned. After the lesson, and just as she was leaving, she paused and remarked that there was one thing she would very much like to know, and then asked me by asking, "How do you know which is right-hand and which is left-hand music?" Oh these foundation teachers who do not build a foundation!

A STUMBLER AND A GRUMBLER.

HELENA M. MAQUIER.

THE time for regarding the pupil through a musical lens exclusively is now past. The music-teacher of demands, and casts a broad glance over the mental life of his pupil; with what good results has been proven by the interesting "remniscescence" which are so rapidly swelling our musical literature.

To imitate is the privilege of the humble, and some one has dared to say that more intimate and telling results are gained in the closer fellowship and quieter culture of a suburban or even a village music circle than in those more scattered and disjointed ones that are great metropolises.

All this makes a rather pompous introduction to the very little experiences I wish to relate, but it takes both large and broad thinking to obtain even little results.

First, then, if a pupil stumbles with regularity and persistence, it must be because of one of three things: either she has not practiced, or has practiced carelessly, or she has a foolish consciousness of the teacher's presence.

ence. Not at all. It may be any of these things, but it also may be something very different.

After much experimenting with a stumbler, I was convinced that it was not any one of these things. From a musical point of view she was sound, and her errors and wriggling had their roots elsewhere. Then I forgot, for a while, that I was a music-teacher, and we talked school. No, it was no trouble to learn her lessons. Could she stand up and recite? Yes, pretty well. How about reading aloud? The answer came without hesitation: "I can't read aloud at all. I have to keep going back all the time." So there it was. A physical defect, I at once remembered a case in my own school life, of a child who suffered from a lack of connection between brain and tongue. We might go into psychology, and say that the "little brains," which they tell us form at the extremities of the body to relieve the brain of some of its work and enable us to do things mechanically, were weak.

With this light we went to work again. New music was always dredged; the first lesson on anything almost a torture. The pieces on which we could work with interest week after week were naturally the most productive of good results, for the child was blessed with stick-to-itiveness, but the studies were always a jumble of stumbles, until they became reviews, when they at last went smoothly. Everything had to be literally ground in, my function becoming rather that of a patient, cheering on-looker than corrector, for she never let a mistake pass without correction; and when a study was once in, it stuck.

Another one, a lot of seven, refused to be analyzed by ready-made methods, so I had to leave the beaten track and talk myself down into her sphere of thought, with some alarming discoveries. At seven she was a disillusioned mortal, a pessimist. Everything that was hard in the past, she remembered as a thing disagreeable or difficult. Santa Claus was not good to her; she did not agree with that her list of gifts was a pretty long one; her Christmas tree was not large enough, and so on. After several of these surprises I decided that the way she took to, or rather, did not take to, music was quite in the nature of a gift. I decided to give her a little more. I cared her, so far as music was concerned, by keeping her rigidly at it, never relating one iota, or listening to a grumble or an excuse. This method would have been fatal to an ambitious, striving child, but it proves quite the one for this child, who does not find anything worth doing for itself; and I anticipate many pleasant remarks at the end of the season over the playing of "that dear little baby!"

PRIZE ESSAY COMPETITION.

THE annual prize essay contests, instituted some years ago by the publisher of THE ETUDE, have always attracted considerable attention. This year we shall follow the usual custom, and the contest will close on March 1st. The competition is open to all, without any restrictions.

Articles of a historical or biographical nature will not be considered. Essays in praise of music will be of no value in this contest. Let the topic, chosen be one that is practical, that has been directly on the work of the music-teacher, and that will give him ideas such as will tend to make him a more capable and successful teacher. While but four prizes will be awarded, we hope that all the essays sent in will be good enough to be used at some time in THE ETUDE. Stories will not be considered as available for prizes. The articles chosen will contain more than 1500 words. A contestant may enter more than one essay.

Address all essays to THE ETUDE, 1708 Chestnut Street, Station A, Philadelphia, Pa., being careful to give, in full, the name and address of the writer on the manuscript, and marking it "For Prize Essay Competition."

The following prizes are offered:

First prize	\$25.00
Second prize	30.00
Third prize	15.00
Fourth prize	10.00



CHATS WITH VOICE TEACHERS.

III.

It is the duty of every teacher to get as far away from himself as possible, and as often as possible, if he would form a just estimate of himself and of his status, or if he would keep abreast of the times. There is no quality that is desirable but what can either be gained or improved by giving thought to it. There is no quality in a teacher which is more worthy of cultivation than his breadth. It is sure to be commented on, and a man's usefulness and influence are measured by it whether he will or not. It is no less true that nearly every one is sure that he is broad, and that all other men are narrow; and this explains my assertion that it is the first duty of teachers to get away from themselves. It is only in order that just this question of breadth may be considered.

Let us question as to the meaning of the word breadth. The men and women who think they are the only teachers who know certain points about the voice and voice-training are not broad; they are narrow. Those who feel themselves adhering to principles which they recognize as such because they received them as such when they were students are not broad. Such a reason is not a sufficient one for the acceptance of principles. They must be modified by or survive the test of a varied experience, and that from both a near and a distant viewpoint, before one can pin his reputation to them.

Those who follow certain composers, to the exclusion of others, because they answer all the demands of their own natures, are not broad; they are narrow, for the only quality that is reflected by their own preferences. They do not take sufficiently into account other natures and individualities. The musical horizon is a broad expanse, and is dotted by every conceivable type of ideal, which must be met and appreciated, virtues applauded, and evils condemned before one can presume to measure himself by comparison with them. They who offend emotion with expression, who sacrifice truth for effect, who fight progress with prejudice, who make art conserve only financial ends, who fail to distinguish between motive and attainment, are narrow, and they are wanting in the qualities that go to perfect the ideal musical character; they are, in short, unresponsive, prejudiced, and cast shadows when they should give forth light. All such may be well meaning, thoroughly in earnest, and, in a measure, successful; but they are unconsciously robbing themselves of the leader which always accompanies a broad-minded, liberal attitude to professional effort in the field of musical art.

It is not my purpose to discuss matters with teachers from a personal point of view, but a fair illustration of the unhappy effect of prejudice upon the career of a well-known teacher will serve to emphasize the point under discussion. This teacher has risen to commendable heights in some features of his work, but is in error concerning the mode of treating the upper register of the female voice. His pupils all sing a perfectly safe and exceptionally fine middle and low tone, but the upper extreme notes are lifeless, de-vitalized, and colorless, where they should properly serve the requirements of stress and climax. His idea of an even scale is imperfect, or his method of getting such a scale is faulty. Now, should he notice my observations in this particular, naturally he would say I am the one who is in error, but the facts as applied to this case are against him, for all of his pupils give evidence of this defect, while the voices of the pupils of scores of his confidantes are better in this regard. His pupils fall where there succeed, and his reputation at large suffers from this fact. The question is, should he not institute a rigorous examina-

tion of this feature of his work? Probably he will not, for he claims that this tone is the only safe one to teach. But is not that the proof of his narrowness? If others safely vitalize the upper register, why can not he? And in view of his pupils, it is his responsibility. He is simply too deeply grooved in the rut of his everyday and hour work to realize fully his weakness, and needs must get up, out, and away from it before it will strike him with corrective force. Of course, this is only a technical point, but it has a practical bearing, and may possibly serve its purpose better than a page of generalities.

Undoubtedly, teachers of the art are more conspicuous because of their success than because of apparent obstacles to their success; but our constant aim should be to bring about our highest possibilities, which will never be accomplished by passively accepting credit for our present standing without constantly striving to win greater respect by increasing our efficiency. To be visible almost of necessity. Generosity first shows itself by inviting one's own errors to depart, and its next and higher office is to prepare the mind to see and to accept good from outward sources. Indeed, how much we owe to our fellows, and how little we become if we fail to acknowledge it and praise them for it.

In fact, I would like to give this question a practical test, and I am going to make you an offer. Take notice of the voice of the man or woman pursuing the study of vocal music who will send me the best essay on Robert Franz, not to exceed 1500 words. I will send four volumes of his complete works, and for the one of the successful essays stamped thereon, together with the words, "A Prize from THE ETUDE for the Best Essay on Robert Franz." If the paper possesses sufficient literary merit, it will also appear over the author's signature in the Vocal Department of THE ETUDE. Each paper, to be accepted, must be indorsed by the present vocal teacher of the sender. All papers must be sent to H. W. Greene, No. 487 Fifth Avenue, New York, must be accompanied by postage if they are to be returned, and will not receive attention later than April 1, 1899. If a general essay is developed by this work, prizes for essays on other composers will follow.

CHATS WITH VOICE STUDENTS.

III.

My "Chat with Students" this month will be along the line of the proper literary accompaniment to musical study. I am too wise to expect the impossible of young students of singing, but it is only a step from that to the possible and the probable if one thinks for a moment of the real pleasure and profit afforded by a judicious course of reading. Young people are too prone to allow others to do their encyclopedia work for them. It is a lazy habit, and is destructive of memory as well as of much that might be gained incidentally. Let us get clearly at my meaning by illustration.

Let us suppose that we are studying a group of songs by Robert Franz; probably the name at the top of the first page will appear as "Franz" or "R. Franz." How little a name suggests to us until we accumulate facts which bring out the full identity of the man! After we have grown a little in appreciation of the beauty and charm of his songs, the name, which at first was only an empty sound that perhaps we had heard often, becomes personal to us; we wonder who and what he was; what is his status in the world of music; through what experiences he had passed to equip him so thoroughly for a special field. One song invites a study

of others, until we are fairly burning with a desire to look at the man as well as at the composer.

So we do, or should do, the following things: First consult the encyclopedia; then Grove's or Riemann's dictionary; then repair to the best reference library to find what has been written of his life and works in book form, and read up on the subject;—and what will we discover? First, that the happiest, most contented person in the world is the one who sits with a good encyclopedia or musical dictionary in his hands. Second, that before he has left his work he not only knows all that the books afford of the composer under consideration, but he has had his attention called to a number of other persons and things which caught and riveted his attention, the salient facts pertaining to which will stick by him, and to that extent broaden him generally, which is what I mean by incidental knowledge, above alluded to. Finally, he will know Franz. He will have seen a picture of him, and knowing somewhat of his development and mode of life, will be more deeply in sympathy with him in his efforts to express himself through his songs. Is it not a satisfaction?

In such a process the pupil finds an added stimulus to conceptions and artistic work; he feels his own reason for things. His teacher may tell him that a passage should be phrased so and sung so, which instruction, as such, the pupil is bound to respect; but he is no longer as clay in the hands of the potter. The living sense of musical comradeship and understanding is also doing its work; the spirit of the composer has reached him, and he is lifted into an atmosphere of idealism as fascinating as it is gratifying, not only to the teacher, but to all who are able to recognize the spell.

Another result is sure to follow. He will be interested in his composer's poets; will discover who was his greatest inspiration by the frequent use of his settings of verses, and the student, too, will be led to a knowledge of the authors as well as of the composer. Indeed, rightly pursued, the study of the vocal art can not be exceeded in opportunities for culture or in resources for pleasure and refining tendencies. By all means, young people, when you take up the study of the voice, be serious. Don't be satisfied with the dates of his birth and death, but know him. If he is not worth knowing, his music is not worth singing. There you are, with a principle to which you will adhere with safety, and by adherence be saved much loss of time and unworthy effort.

SCIENCE AND THE VOCAL ART.

EDMUND J. MYER.

For a century or more the science of voice, or, rather, that which is called the science—has "run riot," as it were; and never more so than at the present day. It is strange that, in this last decade of the nineteenth century, when the trend of the best thought of the vocal profession is in the direction of a more natural, a more national treatment of the voice, the scientists—I should say, the so-called, or rather the self-called, scientists—should become more scientific, hence less useful, less practical, and more hurtful.

I would not have the readers of THE ETUDE think for one moment that I am opposed to the science of voice. I recognize the indispensible fact that true science is the underlying, the fundamental principle upon which all art is based.

It is generally conceded that the "old Italian masters" made singers, though they knew but little or nothing of the science of voice as we know it to-day. They did know, however, much of the art of singing; the art pure and simple, founded upon natural law. They made great singers, which proves that one may know the art of singing and yet know little or nothing of the science of voice. Artistic singing is more mental than muscular, and more emotional than mental. The old Italian was a man of great emotional power, and his and their inner, higher, truer, their emotional nature and temperament was the real motor power of the voice, as it is to-day with all great artists. The old Italians were slow but sure. We now know more of the true science of voice than they did; hence accomplish more in a given time.

The palmy days of the old school were the days of coloratura singing—of the flexible, florid style. Hence freedom of action and emotional impulse were developed, which largely accounts for the success of that school. With the advent of the nineteenth century a change came over the vocal world, so quiet and so easily that it came over the vocal world in the grip, had it literally by the throat, before it awoke to the fact; and many, alas, are to-day sleeping and slumbering in blissful ignorance of the fact that they are slowly but surely being done to death.

To honest, hard study and research that which is known as the science of voice, the phenomena of voice, was being discovered, not so much by practical vocalists—singers and teachers—as by learned scientists; men who devoted their best energies, and their very lives, to their work. Scientists of all ages, as at the present day, were all right so long as they devoted their talents and energy to their own line of work. But scientists of all ages, when they attempt to invade the domain of the practical vocalist, have, almost without exception, to use a slang phrase, "put their foot in it." So with the vocalist: when he attempts to base his system upon the theories of the scientist, he is sure to put his foot in it. Thus we find that that which should have had a wonderful influence for good on the vocal art has been in reality a hindrance and hurtful.

All through the earlier years of the nineteenth century, as at the present day, when scientists discovered, or imagined they had discovered, what is known as the science of voice, the number of times per strike of one note with the ring finger. Indeed, the first lessons for piano-playing are now sometimes given without touching the piano.

In the domain of voice culture the appeal to the mind is, of necessity, constantly made, and the scientific method, as to pedagogical rules, as, for instance, that the pupil should conceive the pitch and general conditions of a tone clearly before attempting the emission of the sound. But even those pupils who have been under the training which makes constant appeal to the thought on this plane are, for the most part, uniform with others in the particular under consideration. Whether the mind of the pupil has been directed by a teacher, or whether it has followed its own inclinations, it will almost always be found turning inward rather than outward during singing. In philosophy the term "subjective" is used to denote a consciousness of one's own processes and states, while "objective" denotes a fixing of the attention on something external to one's self. It would seem that, for the most part, whether the instruction he obtained from high or low sources, from established schools or fledgeling professors, or the number of times per strike of one note with the ring finger, the result is almost invariably subjective singing. The pupil's own personality is more interesting to him or her than the art of expression, and physical achievements assert their claims to attention more easily than does the imagination.

It is a constant capacity of a remote locality, and learned to sing after a fashion, away from centers of culture, recently came to a large city to pursue his vocal studies. At first he displayed a great deal of eagerness to hear the singers of the city, a privilege which he had long looked forward to. However, he soon manifested a growing coolness in his desire to attend musical performances. Upon being questioned as to his impressions, he replied, "I am much disappointed; everybody seems bent on showing you how it is done." This meant that where he looked for music and expression, he found mechanism and self-consciousness. He asked for bread and received a stone. The singing that he heard was subjective, not objective. In his view the singers were thinking primarily of themselves, of their technical achievements, and of the impression these made upon the listener, thus asserting personality fatal to that unity of spirit which it is the artist's highest aim to bring about between himself and his audience, and in bringing about the principle of art and science. This is the mental attitude which is all but universal. There are, of course, exceptions. Sometimes an honest, earnest, enlightened soul shines self-forgetfully forth during musical performance, and you perceive the glow which comes of imagination and feeling; but these exceptions

THE ETUDE

CONVENIENT MAXIMS, FORMULAS, ETC., FOR VOICE TEACHING.

BY FREDERICK W. ROOT.

XI.

HAVING paid our respects to the subject of addition and subtraction, let us take a brief survey of some of the other pairs mentioned in the second article of this series.

Two of these may be treated together. They are: objective and subjective, and principle and personality.

One who has occasion to examine pupils who have been under all the different schools of instruction may find wide differences in tone production and execution; but, if he note carefully, he will, for the most part, observe a striking similarity in one particular. Before describing this particular, however, let us realize for a moment how great a change is taking place in the attitude of teachers toward their problems in general. The teachers employed in public school work instead of setting their pupils the formal tasks of yore, now study with intelligence and scientific interest to bring a pupil's mind to the point at which it reacts on the material for the instruction which it is proposed to impart. Those who read what piano-teachers have to offer in these columns will realize that the time has come when more importance is attached to the condition of the pupil's mind than to the exact curve he gives his fingers, or to the number of times per strike of one note with the ring finger. Indeed, the first lessons for piano-playing are now sometimes given without touching the piano.

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are generally self-made. It would seem that little, if anything, is done in the vocal studios to develop this side of the subject.

These remarks do not apply to those who have attained to training for dramatic purposes, for in that, objectivity is the main process; but this class hardly includes one in a thousand of those who put themselves in the hands of voice-teachers to be trained in a department of art.

It is necessary that the pupil should be conscious of the physical processes up to the point of knowing how to use the vocal organs to the best effect; but this should not be so much a matter of course as it is usually made. Many teachers, plume themselves on holding pupils to exercises exclusively during the first year or two of their training, during which time they feel themselves particularly conscientious in that they never give a song. If during this long period of attention to physical action they also keep the pupil's mind upon petty personalities of all sorts—rivalries, jealousies, triumphs—they will probably, at the end of the year or two, find that they have made a very perfect job of the pupil's subjectivity.

Now, this is wrong from every standpoint. It is as requisite to develop mental conditions as it is to give due attention to the actions of diaphragm, larynx, etc. The teacher who is wise will include in his course such work as in a year's training will result in decided imaginativeness, magnetism, sympathy, or comprehensiveness, objectivity. Our public is not yet educated to a proper appreciation of this, and likewise to musical personalities are, for the most part, afflicted with subjective performances, an exalting of personality over principle, if the personality be an interesting one. A handsome, well-gowned soprano, with a fascinating manner, or an adorable tenor who poses effectively, answers the requirements of most listeners, without recourse to genuine art. The singers of voice-teachers can, if they will, help the public to a desire for something better.

QUESTIONS AND ANSWERS.

Mrs. B. C.—The Tonic Sol Fa System of teaching singing will probably not become generally used for teaching vocal music in the public schools of America. We are in the midst of a revolution in the vocal world. The Sol Fa literature is increasing, other literature for the same purpose is increasing with even greater rapidity, which places such a system in a very unfavorable position, however, but that the principles of that system, in the earlier grades of public school work, are becoming better understood and appreciated, and incorporated so far as possible into the work. If this question was asked to aid the teacher to decide as to whether or not time would be well expended in learning the system, I should emphatically answer, yes; on the principle that every system of value has strong adherents, and that the system which is best equipped, the more successful they must become in a competition for leading positions.

L. J. G.—I would advise you to get Abbott's "Singing Tutor" for your harmonic voice, and use it with Sieber's "Eight Measure Exercises" for the same voice. If the printed syllables, known as Graun's syllables, contained in the latter (which you must buy in a foreign edition) occasion you any difficulty in the pronunciation, a personal letter will gladly be answered, making the way easy for the pronunciation.

H. M.—I should first take the young lady to a physician, and ascertain definitely whether or not the health of the mucous membrane had been impaired by the catarrh. If not, half-voice use of any of the standard solfeggio and vocalises, the latter to be sung with syllables rather than the vowel "ah," will eventually tone up and strengthen the vocal cords, and give satisfaction. The Behlke & Pearce book, properly understood and taught, is the best work for such a case.

[Further questions on this subject collected by EDITOR.]

U. P.—The writer has never used any particular author in teaching his pupils sight-singing. Those he has taught by the old "movable Do" method have usually used their own exercises written for them and printed on occasion you any difficulty in the pronunciation, a personal letter will gladly be answered, making the way easy for the pronunciation. The writer has never used any particular author in teaching his pupils sight-singing. Those he has taught by the old "movable Do" method have usually used their own exercises written for them and printed on occasion you any difficulty in the pronunciation, a personal letter will gladly be answered, making the way easy for the pronunciation. The writer has never used any particular author in teaching his pupils sight-singing. 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THE following is a list of the names of teachers of Mason's "Touch and Technique" that have been received since the appearance of the January issue. We will continue these lists from time to time as names accumulate. If you use Mason's "Touch and Technique," send in your name, also the names of any teachers you know who are using the system:

R. W. Jackson, 67 Lenox Road, Brooklyn, N. Y.
Mrs. Carrie E. Heston, Pomona, Cal.
Miss Julia C. Hall, Carterville, Ga.
Paul McFerris, Cameron, Mo.
St. Clara Academy, Shiloh, Wis.
Seattle Conservatory of Music, Ravenna, Wash.
Mrs. Pauline E. Miller, Stillwater, N. Y.
Angusta Wilson, Unionville, Mo.
Vesta E. Wood, Alameda, S. Dak.
Mabel Stroud, Watertown, N. J.
Mrs. John C. Owens, South Street, Trenton, N. J.
Miss Carrie Fay, Elmer Street, Trenton, N. J.
Mrs. Mary B. Stillman, 48 Irving Street, Trenton, N. J.
M. Elcock, Boston, N. Y.
Miss Mary Simpson, Rutherfordton, N. C.
Mrs. C. E. Hagaman, Farmer, N. Y.

To those of our subscribers who would like to have the genus of Grieg's music we make a most excellent offer at this time. We have an "Album of Grieg's Music," published abroad, which is gotten out in the finest manner, with an excellent portrait of the author on the fly-leaf of the work. The volume contains fifty-five pages of music. Only the most popular of Grieg's compositions are in the volume. The "Norwegian Bridal Procession," the "Alban Lenz," the "Humoresque," and the very best of his lyrics appear in it. In all there are twenty-one pieces.

We have only a limited number of these albums, which sell for \$1.50 retail. So long as our lot lasts we will send them postpaid for 50 cents only; if charged on account, the postage will be additional; but if 50 cents cash is sent, the postage will be included.

Grieg is becoming more and more popular as a composer every day, and this is a rare opportunity to become acquainted with the gems of his music without very much outlay.

REEMANN'S "Dictionary of Music" will be still out of print. We are in hopes that it will fill all our back orders during the present month.

We will soon publish a new "Sonatina Album," edited by Mr. Maurice Leodan, the distinguished pianist and teacher, who has gained a justly-deserved reputation for careful, thorough and practical work in editing the classics. The aim of this new work is to present to the teacher and player something pleasing, and yet of real practical value. The old-fashioned trite and Clementi sonatas have been avoided. Newer and fresher material has been selected, and at the same time the idea kept in view was a work less difficult than the sonatina albums now available.

A short account of the sonatina form has been included in the work, with suggestions in regard to analysis, the whole design being to supply teachers with a good working introduction into the classics and classical forms, and, at the same time, music that can be played and enjoyed for its own sake, and not because of mere didactic value. No other dry page will be found between the covers of this book.

As usual, prior to publication, we make a special offer of a low price on the book, which offer will be good for some time. We will send a copy of this "Sonatina Album," postage paid, to every one who sends 25 cents for the book. Customers having good, open accounts can order this book and have it charged at the

special offer price, but in such cases transportation charges will be added.

THIS is the best month in which to work up clubs for THE ETUDE. Our liberal premium list was published in the December and January numbers, and should appeal to many of our subscribers. Our deductions to clubs are most liberal. Thus, two subscriptions, which are regularly \$1.50 each, can be had for \$2.70; a club of twenty, for \$10.00 each. Those who are interested can have a premium list sent to them. THE ETUDE has never been more popular than to-day. The increase in circulation this winter was much larger than at any time in the previous history of the journal. Pupils realize the benefit of the music pages; teachers feel that it is an advantage to urge their pupils to subscribe, while they themselves are able to gather new and valuable ideas on teaching. Every music-lover ought to read THE ETUDE. We have a number of special attractions for our readers in preparation. The standard hitherto maintained will be adhered to most strictly. What we desire is that every teacher and every pupil of music may know of THE ETUDE. We are now offering the most liberal inducements to subscribe. Let every teacher call a meeting of his pupils and present the matter to them. This can be done at the regular pupils' recitals. We will send a number of sample copies for this purpose. THE ETUDE is a journal that can go into every family.

We are now in perfect condition to fill orders for any piece of music. Our stock, now that we have added that of William A. Pond & Co. to our own, is one of the most complete in the country. We can fill orders with the greatest rapidity and accuracy. We open accounts with all teachers in good standing; we protect the interests of the profession in every way in our power; we reject accounts from pupils and do not accord them any special privileges; the best editions only are sent; our "on sale" plan is a great benefit to our patrons. We solicit the patronage of all music-teachers, whether one or a thousand miles away, feeling confident that we can give satisfaction. We can save six hours and more to customers in the South, Southwest, and West over New York service. Send for our catalogues and terms.

We have just received a large stock of Grove's "Dictionary of Music." This work is in four volumes with an extra volume of index. The retail price is \$25. It makes most liberal terms to any one desiring the set. It is the very backbone of a musical library.

We have in press a set of "Studies for the Piano," by A. Schmitt, whose works are considered by many competent critics as the most useful and pleasing of any of the modern writers. The contents of the volume were selected from Schmitt's complete works, and edited by Mr. Ernest R. Kroeger, of St. Louis, one of the best of our American musicians, teachers, and composers. They are carefully graded, beginning about II or III, closing about grade V or VI, on a scale of X. They form a most agreeable introduction to Mr. Mathew's "Standard Graded Course." Schmitt is a delightful composer, always refined, always interesting. His fund of inspiration is inexhaustible, many of the studies being genuine poetical gems. The technique of these studies is always sketched in lovely music. Hence said, "You must make the useful agreeable," and that seems to be Herr Schmitt's motto. There is no reason why the drudgery of acquiring facility on the keyboard can not be made pleasing. This, we claim, has been

done by Schmitt in these studies. They will be published in a number of books. We will make an advance to all who are satisfied with what their children can do; they ever look forward to a better musicianship and finer playing. The former will employ a music teacher a term or two, the latter for from five to ten years for each child. The music journal comes in here and helps to enlarge the numbers who belong to the cultured class.

THE prize contest for essays is on, and will soon close. The details of this can be found in another column. It is open to every reader, and more than one essay can be sent by the same writer. It is contended by many that it is the duty of every musician to cultivate two things, even if no great talent for either exists: One is to compose something, simply to test his mettle; the other is to write of his art. Every musician needs this secret development. If a subject is not clear to you, the best thing to do is to write about it. Investigation will clear up any doubtful points. The matter of publicity is secondary. If the productions never see the light of day, so far as their author is concerned. The contest, to which all are invited to contribute, is an opportunity or incentive to those who require a little urging.

THE work of W. T. Gates, "In Praise of Music," is one of the newest books ever issued from our press. It has 365 quotations from the masters on music—one for every day in the year; just the book for a table in a studio where pupils gather and wait for lessons, for a prize at a pupils' recital, or for a gift book.

DURING the past month we purchased the entire stock of W. A. Pond & Co., of New York city, with the exception of their own publications. This is one of the most important transactions in the sheet-music trade for many years. Pond & Co. will, in the future, devote many efforts to selling only their own publications, just as the great majority of the large publishing houses are doing at this time; among them, John Church Co., H. T. Gordon, and S. Brainerd's Sons Co., who have all given up the retail business.

The tendency in the music trade at the present time is to separate the publisher from the dealer, thus following the custom of the trade in Europe, where the publisher is seldom also a dealer.

The stock purchased from Pond & Co. is one of the largest and most varied in the country. To make room for it we have taken our entire floor over our present rooms, thereby almost doubling our capacity. We have this stock all in order, and are ready to fill orders from it.

This large increase to our previously ample stock will enable us to fill orders with the greatest promptness and despatch, since we now have on hand everything that is in demand. We can, without any hesitation, affirm that our stock is one of the most complete in the country.

A few figures in regard to this music will no doubt prove interesting to our patrons. It required five railroad cars to bring it to Philadelphia. If the pieces which make up the entire lot were placed on top of one another they would make a pile 1500 feet high. If the pieces were laid end to end they would cover a distance of 780 miles. The value of this stock at retail price is \$390,000.

THE ETUDE for March will contain an interesting account of Leschetzky's special ideas on teaching, by Miss Mary Hallack, of Philadelphia, a pupil of the celebrated Viennese master. The story, "The Transformation of a Genius," will be concluded, and another series of very interesting replies on the subject, "How to Treat Pupils Who Have Previously Studied With Another Teacher" will be given. The regular department will be found up to the usual high standard.

WHEN the children of the home can play a few popular hymns and two or three marches and dances, the less

musical are satisfied. But a really musical family never feels satisfied with what their children can do; they ever look forward to a better musicianship and finer playing. The former will employ a music teacher a term or two, the latter for from five to ten years for each child. The music journal comes in here and helps to enlarge the numbers who belong to the cultured class.

We are constantly receiving letters, and in nearly every issue of THE ETUDE we answer, in the Question and Answer Department, questions about advanced melodic studies, fully annotated, with minute directions for all the special read organ effects, edited by Charles W. Landon. Send for copies.

VALUABLE results come from inducing advanced pupils to read THE ETUDE. They find that the very things that their teacher is presenting to them are endorsed by the leading musicians. This gives them faith in their teacher.

ALMOST three hundred pages of the best music are given in THE ETUDE every year, and these pieces are an economy to pupils and a help to teachers in giving them sufficient music for teaching purposes, enough to keep the pupil interested and advancing. Parents appreciate this feature from its economical side.

We desire responsible agents to solicit subscriptions for THE ETUDE, those who can give all or the greater part of their time preferred. We offer liberal cash commissions or premiums, furnish free sample copies, and sell you in every possible manner. Write to us.

WHEN ordering any of our publications not directly from us,—that is, from your local dealer or through any other channel,—make sure you are getting the right thing. You mention that you desire the *Primer Edition*, as a number of our works, owing to the care and manner with which they have been published, have been successful; and successful things always have imitators.

ALL of the supplements which have been given in the past with THE ETUDE are to be had from us, printed on heavy plate paper from the original, 22 inches by 38 inches.

These are the most suitable ornamentation which it is possible to get for the musician's studio or home. We sell them for 50 cents, well packed in a roll.

We can furnish the pictures framed from \$2.50 up, and we can furnish simply the four pieces of the frame all mounted, ready to be put together, for 60 cents and 50 cents—the first a two-inch plain oak frame, and the latter a two-inch ornamented oak frame. Transportation is not included in these prices.

THE "Sight Reading Album," by Charles W. Landon, is meeting with a large and growing sale. It sets forth a new idea in a most practical manner, which is expressive reading at sight. The introduction to the work fully explains the workings of the mind in sight reading, and the music pages are, perhaps, the finest music in the essay grades which has ever been gotten together. They have been selected with a view of making sight reading easy, and also to give a superior collection of easy pieces.

The work is meeting with a hearty reception, and is being adopted by leading schools and the leading teachers as a standard work in their teaching.

Volume I contains eighty pages, and retails for \$1.00; volume II is being prepared, and until it is on the market, which will be within a month or so, we will send, postpaid, to all those who send cash in advance, as many copies as desired for 35 cents each. If cash does not accompany the order, then postage will be charged additional.

Do not delay sending in your advance orders for volume II, as it will not be a long time before it is on the market.

Volume I is grade II and I; Volume II will contain material in grades II and III.

We have recently come in possession of the plates of the "Voice Training Exercises" of Belzuke & Pearce (separate edition). These exercises are, perhaps, the most popular of any among the best teachers.

The work we can thoroughly recommend to all voice teachers. They form the very first exercises for the development of the voice. The retail price of the work is 60 cents. We will, however, make our usual special offer on this work for this one month at 30 cents each. This offer will positively be withdrawn at the end of the present month.

MUSIC IN THIS ISSUE.

RICHARD WAGNER is a melodist—even if some critics seem to doubt it—as truly as any who pose under that term, but he did not write in that style at all times. The "Prize Song" from the popular opera, "Die Meistersinger," is an example of Wagner in his happiest vein as a writer of melody that remains with the listener. The transcription in this issue is condensed from the complete aria, and gives the leading themes in a simplified arrangement. This air is considered one of the most beautiful ever written, and will prove a favorite with all players.

"DANCE UKRAINE," by Th. Kirchner, is a splendid example of the characteristic musical spirit of the Slavonic race. In the days when Poland was the bulwark of Christendom against the Mohammedan Turks, the Ukraine was inhabited by the war-like Cosaks, the finest horsemen of their day. They were a wild, turbulent race, given to drink and wild revels, in which the dances played a prominent part. Strongly marked rhythms and a prevailing minor character are almost invariably found in the music of the Slavonic people.

"IN FAIR POLAND," by T. L. Rickaby, is written in one of the most popular dance forms of to-day—the mazurka. It will be found full of characteristic features, both in melody and harmony. The Poles were the inventors of this dance. We feel sure that this piece will be very popular.

"FASCINATION," by C. Weber, is in the ever popular gavotte rhythm, and well deserves its title, for the melody progresses in such a way as to accentuate the peculiarly attractive lift of this dance. It calls to mind a group of merry dancers with no thought but for the moment of enjoyment. It is to be conceived and played in such a mood.

"ELFIN DANCE," by A. Jansen, is a beautiful example of the poetry and grace of this composer's work. Those who have read "A Midsummer Night's Dream" will have no trouble in picturing, in fancy, the revels of the fairy people. Delicacy and the utmost poetry of expression must be woven into the playing of this piece.

ONE of the gems of the opera "Aida" is the "Triumphal March." In this number we print the fullest and simplest arrangement, by the popular composer, H. Engelmann. The melody of this march is one of the "sticks" in the mind of the hearer, and as arranged presents a piece that will please in the family circle or in recitals.

"WHEN LOVE IS KING," an old melody, arranged by A. L. who has mothered it into a charming piece, is a song within the reach of the average voice of medium range, and will be found well adapted to teaching purposes. The words and music will be found well suited to each other.

"FOREVER MINE," by Mr. H. W. Greene, editor of the Vocal Department of THE ETUDE, is thoroughly modern in style, and may be found very useful in teaching in developing the power of clear enunciation on the tones in the medium part of the voice, a quality which

is not found in songs so frequently as can be desired. It is also a song that will be used apart from any more teaching value. It is artistic.

"THE DANCING SPIRITS," by Carl Bohm, is one of those melodious pieces which this popular composer never seemed to have failed to produce. All the qualities which have made the compositions of Bohm so popular are to be found in this graceful piece. It is a picture in tones.

HOME NOTES.

THE "Presto" of Chicago, has issued a splendid "Presto Year-Book," which is particularly valuable to the music profession and trade. A very excellent feature is the comprehensive record of musical events in 1898. It is profusely illustrated with portraits of musicians, sets of buildings devoted to musical purposes, and pictures of fancy.

MR. R. R. KROGER, of St. Louis, received very flattering notices from the local press on the occasion of the performance of his overture "Thaïs" recently. The work employs a solo viola, and is intended to be a representation in tone of Brahms's celebrated poem.

FREDERICK W. ROOT, of Chicago, has arranged several lectures of great value to students of music and musical organizations. Two of the topics treated are "The Real American Music" and "The Resources of Musical Expression."

THE Brooklyn Orchestra Society, Mr. Walter Henry Hall, Conductor, is for the season commencing next, "Seasoned Regulars," February 1st. A strong quartet of soloists has been engaged. A biographic and analysis program has been prepared by Mr. J. Francis Cook, a frequent contributor to THE ETUDE pages.

MR. CHARLES S. SELTON, of the State Normal School at Trenton, N. J., has arranged a series of recitals on "Modern Russian Music," "Eighteenth Century Music," and "A Midsummer Night's Dream" with Mendelssohn's music.

MR. W. L. CALDWELL, who was abroad for some time, studying under several eminent teachers in Berlin, has reopened his school for piano instruction in Cambridge, Mass.

MR. WALTER N. DETMERS, who makes a specialty of Russian music, has been engaged as a teacher in the Philadelphia School of Music, Miss H. H. Chittenden, Principal.

EDWARD BALDWIN PERRY left Boston in October for a concert tour of forty days, beginning with Providence, R. I., and ending at Omaha, Neb., including points in New York, Michigan, Illinois, Kansas, Nebraska, and Missouri. Last month he started on a Southern tour, which will occupy him until the middle of March. The remainder of that month and April he will devote to a number of short trips to the cities of Boston, playing upward of a hundred concerts before May 1st.

MR. E. A. SMITH, Fargo, N. D., and a number of his pupils gave the eighty-sixth instalment of Fargo College, January 16th. Mr. Smith gave a short talk on musical topics in connection with the recital.

A STUDENT'S concert will be given at the National Institute of Music, New York city, February 15th, at which Mr. Frederic Brandel's "Impromptu in C Major," which was awarded the prize for composition in the contest instituted by THE ETUDE last year, will be rendered.

THE "Sunday Herald," of Baltimore, Md., recently gave a note on Mr. Henry Schwab's work as a teacher and musician. Mr. Schwab comes to this country in 1848.

MR. CARL FALKENBERG's work in Boston is meeting with marked success. Six new classes have been organized since the holidays and the hall used for recitals has been remodelled, now having a seating capacity of about 500. Mr. Falken gave his first recital in the new hall January 5th.

THE Los Angeles Conservatory of Music held its certificate and medal concert during the Christmas holidays. The prizes were presented by Mrs. Emily J. Valentine, president.

SEVERAL of Mr. Wilson G. Smith's pupils gave a successful recital at his studio, in Cleveland, recently. It is a great advantage when a teacher's room is large enough for informal recitals. Pupils feel more at home than when they go into a regular concert hall.

MR. WILLIAM H. SHREVELOW played with the Pair Orchestras in New York last month, giving the Schubert Concerto in A-minor, Op. 54. He also played recital engagements in New Brunswick, N. J., and Poughkeepsie, N. Y.

MR. J. J. VALENTINE, of New York, will come in March, introducing compositions by Dr. S. N. Pfeiffer and Frederic Brandel, whose names are well known to the readers of THE ETUDE.

The death of the Ballou Conservatory of Music, Fort Smith, Ark., gave an interesting concert recently.

The musical department of the Virginia Female Institute, Staunton, Va., is doing good work, judging from the programs received from Mr. F. M. G. of Staunton.

MR. LOUIS C. BRASS called at THE ETUDE office last month, on his way to deliver lectures at Wilson College, Chambersburg, Pa., on "Folk Music," and at Cornell University, "The Orchestra."

MISS ANA POWELL has won some very flattering notices for her singing of the songs of the "Hazy Land" for soprano in his celebrated Hungarian opera, "Hazy Land."

THE ETUDE



I am Principal of the Music Department in a large school, where I have taught eight years, having in my department over forty pupils. I have read your ETUDE a long time. It has been an indispensable treasure.

MISS. SALLIE SLOAN COBB.

I have been a subscriber to THE ETUDE for nine years, and I now could not do without it. I have taken many other musical journals, but THE ETUDE surpasses them all, both in literature and the excellently edited music, the latter making THE ETUDE of more than ordinary value. I am a graduate of the Boston Conservatory of Music, and in Boston and vicinity have a large class of pupils, among whom I never lose an opportunity to advertise this valuable paper.

MISS MINNIE L. OWENS.

Allow me to express my pleasure in reading THE ETUDE. The supplements I have received having my piano, I rubinstein being an incentive to my son's practicing.

MISS MYRON A. MAHAN.

I can not begin to tell you how highly I prize THE ETUDE. I could not do without it. The due feature of last year was fine.

MISS H. F. MORSE.

"In Praise of Music," by W. F. Gates, I find to be replete with the most helpful, suggestive, and inspiring thoughts pertaining to music, from all classes of our best minds, both ancient and modern. Being arranged in short selections, one for each day in the week, it is convenient for me to choose quotations, and so delightful to pick up for a few moments' reading.

ROBERTA KIST PRINCE.

I received your new work, "In Praise of Music," yesterday, and am very much pleased with it. The musical library would be incomplete without it.

MISS E. CHURCHMAN.

The daily readings of "In Praise of Music" are most helpful to the musician and the Christian.

WILLIAM ROBINSON WALKER.

You are always so prompt to fill orders, that I prefer sending to you instead of going to local houses.

MISS F. B. WILSON.

I thank you very much for the attractive calendar sent in December. It hangs in my study just below a picture of Lord, supplement of THE ETUDE. These supplements I have had nicely framed, and they are a great help to me in my work, making my pupils familiar with the faces of the great composers and pianists, and surrounding them with a musical atmosphere.

MISS T. L. JOHNSON.

I have been using Mason's "Touch and Technique" for some time with excellent results.

MISS. CARLIE E. J. KEATON.

I have used Mason's system of "Touch and Technique" for some time, and can not praise it too much, on account of the artistic results which attend its use. It is the surest road to intelligent playing, and without intelligence in playing there can be no music.

PAUL McFERRIN.

I am highly pleased with all your special offers, but Rieman's "Dictionary of Music" stands as a counselor in my library.

WARREN J. AYER.

Many thanks for the precious "Encyclopaedia," by Rieman. It is certainly very fine and far surpasses my expectations. Just such a book of reference is needed for the teachers and students of the day.

SISTER M. E. BRIDGE.

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